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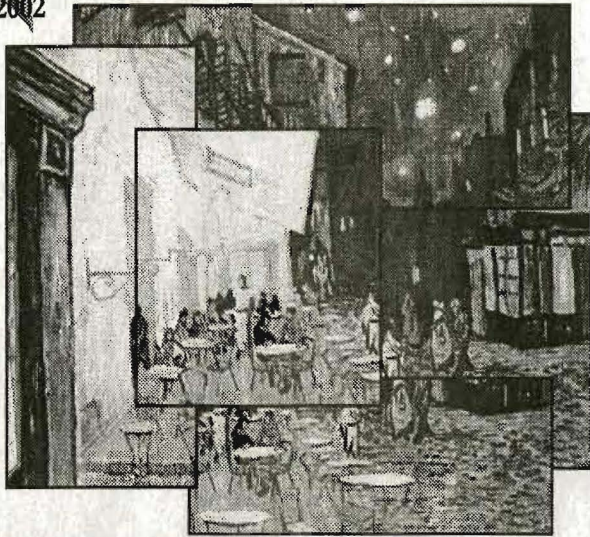
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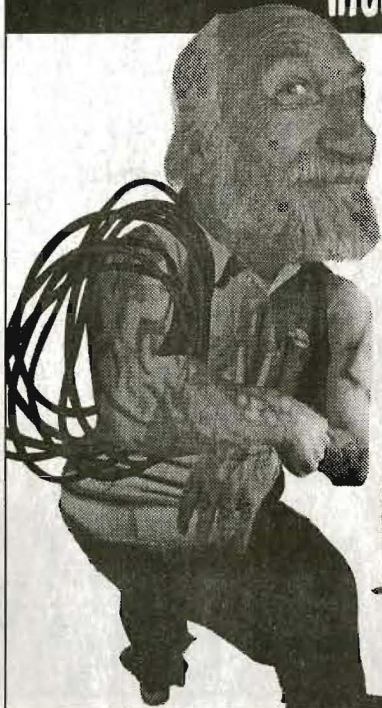


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Oct. 2002

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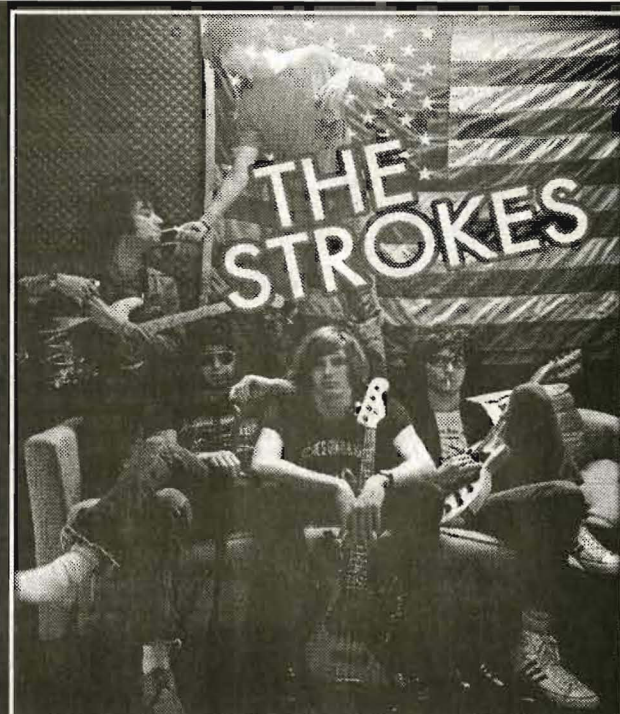
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ED NOTE: All letters are always printed exactly as they are received, with no grammatical corrections made.

Dear Dickheads,
Glad to see you finally got your balls re-attached in your response to my last letter.

Kudos to you! I guess my theory that SLUG was now part of a DESERET NEWS subsidiary has been thwarted. Perhaps now I can get back to my life of unprofessional musicianship and being an obvoius "jackass" who needs to get over himself. gee what a fool I've been for having any sort of oppinion on music considering I'm not a professional performerHEY BRAIN

SEURGEON I actually have a job being a entertainer and know what the fuck i'm talking about. my band just happens to be a hobby ,not a pipe dream. And if it's being a rock star I want lets hope major labels are ok with all the faboulous shows we've played packed wall to wall with.....The bartender and sound guy. But I better take YOUR advice beacause you know allabout it from all your experience of sitting in front of a computer listening to the new RADIOHEAD with your ultra punk rock

double frappe from STARBUCKS ,while you work for slave wages hoping to get a Cameron crowe movie made about you, from you! r extensive articles about your friends bands ,that you promised to review cause they bought you a half rack of PBR. On that note , welcome back Jackass!

-MC RADAR


Let me see if I have this straight: you have a 'job' as an entertainer playing for crowds of zero. How does that pay fuck-wit? So, what you're really trying to say is that you're actually quite famous but nobody knows it? This shit writes itself, bro'. Please make no mistake that should I ever want your opinion- I'll give it to you. Besides, I thought I told you to get the fuck over yourself. McRadar? Is that like, McDonald's?

Dear Dickheads,
We must rid the world of terrorists where ever they hide! Yeah!

In the wake of the events of September 11th of last year, we have seen the bombing of innocent CElittle brown people, who had nothing to do with the fact that Al Qaida terrorists happened to choose their


country to hide in while planning the terrorization of Western civilization. It didn,t seem to bother us that there were thousands of lives lost and many more lives adversely and irreparably altered and damaged when we hit them with the wrath of George. We, as videnced from the CEgung ho, news programs and other indications of popular sentiment, went right along with our Nation,s cowboy enforcers murdering to show that CEmurder is bad., It sort of made us all feel a little warmer and fuzzier as we perceived that our leaders were CEdoing something., George W,s ratings went up in the poles, and he was vindicated from being a CEwimp Bush President., as was his Daddy, by the opportunity to be real CEmacho, and CEtough, in dealing with CEevil., We were so easily sucked in to a rhetoric of CEeliminate EVIL where ever it is., We were willing to go for fake security measures that did nothing but waste our time and tax dollars so that we could enjoy the illusion that we were CEreally cracking down on EVIL., We were willing to set up „Homeland Security% that enables the government to do anything it wants to anybody anytime anywhere as long as somebody somewhere who has an audience with power suspects EVIL under foot. It didn,t bother most of us that the last of our rights (which we don,t seem to have the guts or brains to use anymore anyway) are being silently eroded away along with our real lives and real families under fake industrialized leisure. „If a few CElittle brown people, have to die so that we can feel morally superior and superficially macho, isn,t it worth their CElittle brown deaths, to make me feel more secure?%„They don,t have real lives anyway over there in the dirt and dust of Afghanistan, do they?%„The! y don,t even have 7-11s or Maverick Country Stores!!%„A few worthless little brown unemployed dirty lives is a small price to pay for total

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Today (August 30, 2002) it was the big headline that Al Qaida cell members in Hamberg, Germany were planning the September 11 attacks a few years ago. There they were, right under the noses of the German authorities, planning the deaths of thousands of employed white shirt and red tie wearing scrubbed and dubbed Americans, and the German police and intelligence communities just let them go ahead and keep planning right in their little white-governed country. If the German people were really €on our side,wouldn,t they have taken the comments of Satanic cell-members seriously and turned them in to the police? You,€re either on the side of good or on the side of EVIL, aren,t you? This is what our President, George W. Hard-ass has been parroting all along, isn,t it? Why didn,t the German librarians take the information that was leaked by an Al Qaida member seriously and notify the authorities. Are the Germans harboring individuals who have anti-American sentiments? If they are, ! aren,t they every bit as evil as those Afghani,s who harbored the very same evil in their country, covering for their Al Qaida friends?

I think we had better bomb the shit out of any country that harbors such EVIL individuals and €cells, of Satan and doesn,t turn them in to Daddy Hard-butt, don,t you? If you don,t immediately stomp or kill or turn in people who say Anti-American things like „.....thousands are going to die in New York City.....% then you are harboring EVIL, aren,t you? This is the case that was made against the Afghani people and nobody seemed to mind if we bombed the shit out of them! So get ready folks, we're going to go bomb the shit out of Germany!Yeah!

.....Oh, we,€re not?

.....uh.....

I wonder.....why not?

Maybe Germans aren,t little, brown, dirty or EVIL enough? They weren,t in WWII American concentration camps, when the €Japs, were!

At least our racism is consistent, that is, never against the €white, rich countries or peoples.

OK, we can just let the Germans go!

We already own their real estate, anyway.

At least their police and national security people are on the job NOW, giving us this new vital information. Wheeew!,We,€re not hypocrits! We,€re merely selective racists!%

-Rabble Rouser.

You know, that sounds an awful lot like something Charles Manson would say. What are you, one of those pacifist fascists? One of them sarcastic seditionists? You're a regular fuckin' know it all, aren't you? You got something against Aryans? I really

hope that you're not seeking validation in these pages for your pedantic and hypocritical hyperbole because I'm fresh out of give-a-fuck. Do us all a favor and write a book.

Dear Dickheads,

I am writing in response to the letter written by that mentally challenged person named Diana. First off she attacks Leer Baker as being uneducated and white trash. Just because his beliefs differ from yours makes him uneducated? I am the first person to say that Bush is a complete idiot, but your views on our government leaves me no choice but to believe that you are:

A. Feeble minded

B. Delusional

C. A few donuts short of a bakers dozen!

Bush scares me as much as the next person, first it is Iraq, then only god knows. Do I think we should attack Iraq? Yes, because of Bush and his agendas? No. Before I get off on a rant I would first like to take time to prove what a complete moron Diana is as well as you Anti-Flag dumb fuck punks out there who believe every conspiracy theory placed in front of you.

Her letter is a prime example of what a few 10 cent words mixed in with a complete lack of knowledge can produce; a document that every so called radical with half a brain will embrace. I could go on for days about her facts of September 11, but as she suggests check out her sources at whatreallyhappened.com. I did, and guess what I found? Fucking conspiracy theorists writing articles with no valid sources. On top of that, upon looking around at the other links and sources I found a good number of them to be Palestinian pages as well as many anti-semitic and other middle eastern muslim propaganda. So what are my sources you might ask? The government run media like Fox news or CNN (laughter)? Well guess what? It is also one of Diana's sources as stated in her letter. Anyway, here is an example of what I found on that website; I clicked on a link called "What did the government know and when did it know". It sounded legit to me so I continued on; on the next page I found a link called "5 Saudi men not onboard the jetliners that crashed in New York, Virginia and Pennsylvania on September 11". By this time I'm thinking to myself this is some good shit, so I click on the link and BAM! It fucking linked me to some email that some jackoff wrote to a buddy or forum stating what he heard from CNN or MSNBC late night (he cant remember which one). He goes on to say that the Saudi Government claims the hijackers where still alive!(you gotta read this shit it is hilarious) Wow, now that is a valid source. I love the part about a secret jet swooping away Osama and

family from US soil on Sept. 11,that is great! Your insinuation of our government killing off our own civilians to use as a platform to start a war and boost our broke government and economy is nothing short of moronic, you should write a book, I'm sure the French would love it! Say Bin Laden really has dialysis, if you did any research you would know dialysis is not always a permanent disease, even if it was, physically it might not be much of a hindrance. Dialysis is a kidney disorder that is treated a variety of different ways through transfusions, one of those ways is through the veins in the arm. Yes it may take a few hours but a hospital is not needed and when finished he would have no unusual problems moving about. I suggest you do some more real research before writing asinine letters without any relevance. I find it amusing that such a free thinker and enlightened person such as yourself would not only suggest, but be influenced by such a blatant anti-American and anti-semitic website. I encourage everyone who reads this to check out the website that she suggests so you can get an idea of what complete morons our country has to deal with. Shit, you would think Bush is enough to go around.

...One more thing, on October 1, join us in our protest against the communist band International Noise Conspiracy outside Xscape. No way you say, they are one of my favorite bands and their political views are dead on. That's funny, you condemn our country as being a dictatorship or imperialist yet you condone communism? INC does not understand their own brand of ideology much less your weak mindless thought process. Do some research into the true roots of governments and their designs(notconspiracy.com), you may be shocked to find your political punk is not all its cracked up to be.

-Patrick Carter.

Wow, you're pretty smart and pretty smart-ass, you should be writing for SLUG. The thing that all of you flag waving, half-assed patriots and pinko nationalists fail to recognize is that the events of last September would never have happened if America didn't run around the world stomping the shit out of anyone we feel like anytime we feel like it, but particularly when it's in our 'interest.' The End.(!) Oh, and how clever are you, protesting a protest band. Ingenious! Does your apathy know no limit? Remember, a people get the government they deserve. I dare you to try to debate your screwy ideas with Dennis (Lyxzen/ singer of I.N.C.) face-to-face. I guarantee he'll have your head spinning, seeing as how he has more brains in his pinky finger than you have up your entire ass.

P.S. You are what you hate-that goes for all of us.

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Once again LOCALIZED is back to bring you the best live local music this city has to offer. We were absent last month due to Sabbathon, and we would like to thank everyone who came out and supported our biggest event of the year. Also big hugs and kisses to all the staff and sponsors involved.

This brings us to the October version of Localized. Remember kids, LOCALIZED is always the second Friday of each month at the Urban Lounge. This month, we have decided to bring to you a lovely showcase of GOD DAMN METAL with two of the gayest bands we could ask to play, **nevernever** and **Le Force**. So sit back and get to know these fine local acts before you see them play.

nevernever- Salt Lake's favorite two-piece, electronic band...but, wait? They're not a two-piece anymore? They're not largely electronic anymore?



Never Never is now: **Patrick Bognadich** / vocals; **David Darby** / guitar; **Gavin Hoffman** / drums; **Alexander Hinton** / guitar; **Patrick Dahl** / bass

nevernever- Salt Lake's favorite two-piece, electronic band...but, wait? They're not a two-piece anymore? They're not largely electronic anymore?

SLUG: Why is your music so dark and sad? Do you have a personal grudge against society?

Pat B: I have a personal grudge against people who hold Dictaphones too close to my face.

SLUG: Why the change from a two-piece with drum machines and the like into a full, live band?

Pat B: We never set out to be a two-piece or a pre-recorded band. We were mostly fed up with dealing with other musicians. The biggest problem we ran into was that musicians were extremely interested in playing this type of music, initially, but they lost focus and lost faith pretty quickly, due to the heavy practice schedules and such. Basically, we became a two-piece for survival- so we could continue writing. Basically, when Gavin asked to play drums, we decided that it was finally time to undertake the arduous task of completing a full and live band lineup.

Dave: We didn't really want to play with any other musicians until Gavin joined, and then it was just a matter of getting the right people in

the band...and right now, I couldn't be happier with our lineup.

SLUG: So, when Gavin joined, the masses followed?

Dave: Something like that.

Gavin: It's been pretty tedious maintaining a steady live lineup.

Pat B: We have definitely excommunicated many members since Gavin joined and we became a full band.

SLUG: Is that a religious thing or not?

Pat B: No- we're pretty quick to oust people who lose focus. In fact, we're firing Gavin after this interview (laughter)...

SLUG (to Gavin, Alex, and Patrick Dahl): What made you decide to join nevernever?

Gavin: Dave and Patrick give great head. Aside from that, when **Iodina** and **Her Blacklist** were playing with nevernever a lot, I became really interested in attempting to translate the two-piece nevernever into a full band successfully.

SLUG: So, Localized will be nevernever's first actual show as a live band. With this being your first "live show", and your first ever recording,

gence to work, and we really started to take off once he joined.

SLUG: Do you feel that the month of October, and the Hallowe'en season in particular, strengthens or weakens the band?

Pat B: Dave and I have been writing music together for around six years, and I would say that October has definitely been our most inspirational month.

SLUG: You guys already have one record out as a two-piece: Is a full record with a full band in the works?

Gavin: Yes, actually. We start recording with **JOHN BURDICK** [*Blacklist*, *Danny Vesper and the Grandchildren*] (the fucking masta!) in two weeks.

SLUG: With song titles like 'Hydrocodone', 'LorTabitha', 'Sit Back and Relapse', 'Needledriver', etc., you've effectively been labeled a 'drug band.' To go along with this, your lyrics seem to be mostly about loneliness and disease- what are your thoughts on this?

Dave: Considering every single one of the old songs were written with a bottle of Codeine next

nevernever

are you nervous or excited?

Alex: It's definitely a step further than I've been previously, but I really see it as an extension of what I'm really about, and I think that'll show through when we play, as well as come through on the recording.

SLUG: On the other side of the scale, we have Patrick Dahl. Pat- how long have you been playing music in Salt Lake, in bands?

Pat D: Roughly 13 years.

SLUG: What bands have you played in?

Pat D: Uh...actually, Gavin and I were in **We All Fall Down** together. I've also been in **Birdman**, **Power Tools for Girls**, **Red Bennies**, **Pollstar**, and I've been doing **Boundless** (previously **Uber-Faction**), since 1997...I don't know...tons of bands, actually.

SLUG: So- why nevernever?

Pat D: Well, I like heavy, noisy music...I had actually applied for the position of drummer for nevernever, and was denied...which is actually kind of a cool thing. I was playing in the **Tommy Gun Killers** at the time, and when I heard nevernever, I kinda caught myself groovin' to some of the tunes, and thinking that it would be an amazing full band. Once I heard Gavin was playing drums, and that Alex had started playing guitar, and they were looking for a bass player, I just thought I'd go back to my roots and give the bass a shot again.

Pat B: Pat Dahl was the final piece of the puzzle. He was able to put Alex's motivation and dili-

to me, and the new songs were written while I was secluded and on drugs- heroin, lortab, and cocaine, I can see why we may be labeled this way.

Pat B: We're not a "pro-drug" band...we don't put any politics into the music at all. It's all pretty much about different experiences...The drug references aren't necessarily on purpose, again- I just try to write based on experience an perspective. It's a great place for me to come from, in terms of writing. But we really don't have an agenda...

Gavin: I don't necessarily agree with the label, considering that I don't use drugs (aside from my smokes and an occasional beer), and I really never have...I see it more from the loneliness and seclusion perspectives.

Alex: It's easy to view the songs from different perspectives. Everyone sedates themselves on some level, whether they're a work fiend or a coke fiend...

Gavin: You don't have to agree with the politics, lifestyles, etc. of the actual musicians to enjoy the music, and that goes for music, in general...

Pat D: Drugs...hmm. Drugs and the music industry go hand-in-hand, whether it's someone using them, or adamantly opposing them. I can't see any reason to judge someone based upon their personal choices, including drug use...I've been there myself, and they almost killed me. But, hey- I still smoke cigarettes and drink coffee, and those are drugs, as well...I think the label is kind of foolish.

Le Force is **Jud Powell** / drums, Vox and Aux,
Eric Olson / Axe one and vocals, **Chris Evens** /
 Lead 2 and keyboards and Vocoder.

SLUG: Give me five reasons to see Le Force.

Jud:

1. It's loud
2. It's Metal
3. Fire
4. Naked Chicks!
5. Bitch'n guitar solos!

SLUG: How about five to have dirty sex to Le Force?

Eric:

1. Beautiful
2. Got to fuck to something
3. It's always good to fuck!
4. Bestiality and farm sex is always good
5. Its as close as you will get to having sex with Le Force

SLUG: Top five reasons that Le Force needs a bass player

Jud:

1. They don't
2. They still don't
3. They never will
4. They never have
5. Dave Mustane of Magadeath can't play any more

SLUG: Five reasons why you need a singer

Jud:

1. Jud and Eric sing

2. The next CD will have some vocals
3. We never have
4. We never will
5. Most good singers are gay

SLUG: Who rocks harder Steve Vai or Joe Satriani and why?

Jud: Joe, Surfing with an Alien

Chris: Yngwie Malmsteen, Track #6 on Trilogy

of Fire is amazing!

Eric: Kerry King, Fucking Slayer!

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Photo: Emily Allen

Le Force

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• The Mission UK •

It's the summer of 1990 and I'm lounging on the floor flipping through my cousin's ex-girlfriend's music collection. Caught somewhere between the Morrissey and Smiths albums I pause and pick up a cassette copy of The Mission's *Grains of Sand*. She dryly comments, "I heard their singer was a Mormon, but I don't think it's true."

Maybe she had been listening to the vicious assault of "Mercenary" or the lusty "Heaven Sends You." Either way she was both right and wrong. But I wasn't interested in Wayne's religious upbringing, the dress he wore with Dead or Alive or *First and Last and Always*. These and a thousand other stories of chaos and excess are well-documented in Martin Roach's biography *The Mission: Names Are for Tombstones Baby*.

In 1996 The Mission released *Blue*, a harsh, apocalyptic album that Wayne admits to not liking very much due to the state of his personal life from which the album was inspired. Many believed this would be The Mission's final album, as the band, already in its second line-up variation, scattered with Wayne ending up in California.

Rumors persisted that Wayne was working on solo material, but he insists this never was the case. Despite encouragement from the likes of Mike Peters (Alarm) and Miles Hunt (Wonder Stuff), Wayne resisted and instead focused on scoring for films, something he would like to do more, and the occasional remix for Cleopatra records. Cleopatra approached him with the idea of re-recording the Mission's greatest hits for a stateside release. Again he resisted the idea but was eventually persuaded after a two-year courtship to record the album.

"I don't really consider *Resurrection* a Mission album. It was just me in a studio." I suggested that it sounded like he had lost his passion for the music. "I think you're right. With the exception of 'Like a Child Again' and the few tracks I reworked, the songs are pale imitations of the originals. I'll be honest, I had a wife and kid and I needed the money. I wasn't really emotionally attached."

The novelty of remixing had run its course, the studio recreations of past glories were unfulfilling and film work was hard to find. "Even in California it isn't any easier." Yet like the butterfly that had been pinned to a wheel only years before, The Mission would resurrect by way of a phone call from Craig Adams, an old friend and The Mission's original bassist. Mike Peters and Gene Loves Jezebel had inquired about the possibility of The Mission taking part in a tour across America. With the enlisted help of Mark Thwaite (Mission guitarist 92-96) and Scott Garrett (who Craig met while the two were playing with The Cult), The Mission were reborn.

It was while re-learning the old material and touring that Wayne realized how much he loved playing the guitar, and that he had relocated a part of himself that had been missing. Reinvigorated, The Mission returned to Europe for a grueling tour documented on the vital live release *Ever After Live* (which serves as any repentance that the *Resurrection* album may have required).

The energy of the tour bled into the recording sessions for *Aura*. Wayne came to the group with an idea of how he wanted the new album to sound, and the songs quickly developed. The passion of the early days was intact but "It wasn't like before... the pressure was all self-induced." I note that the lyrics are less cloaked these days, that as a lyricist he seems more personal and turns away from the mythical elements that dominated early Mission songs. "In the beginning lyrics were very new to me; unlike most bands I didn't have the opportunity to develop them in private. I've gotten old and more practiced and able to articulate what I want to say. I don't know if the lyrics are any better now, but it is movement."

During the recording Metropolis Records approached Wayne about releasing the album in America. Wayne suggested that they wait until the album was finished before making any promises. "Then September 11th put everything on hold." Focus shifted to Europe where the album was released by Playground Recordings, a label run by an old A&R friend from their days at Phonogram.

On the outside all seemed well, but amidst the happiness was a distance growing between Wayne, Craig and Scott. "Craig and Scott would moan if I tried to change the set." They had become accustomed to playing the same set list night after night while touring with The Cult. An economical way of planning a tour, but ultimately it lacked the danger and excitement that Wayne was longing for in a live performance. Ultimately, line-up changes would follow which required the re-learning of old songs again.



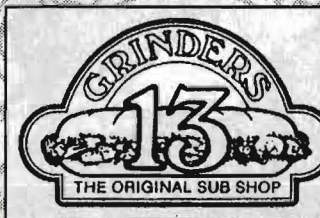
Not wanting to forget about America, Wayne went back to Metropolis. They were still interested in releasing the album, while at the same time compiling *Aural Delight*, a companion to *Aura* similar to what *Grains of Sand* was to *Carved in Sand* for European release.

It has clearly been a frantic time for Wayne, who suddenly sounds tired. It is the day following the first stop of an American tour that will consume September; a tour that was originally scheduled to begin in Salt Lake City, but sadly a show that was never to be. Sensing his weariness, we talk of The Cure, a band he has had the pleasure of playing with on numerous occasions, and their ability to play a completely different set each night, and the solo acoustic tour he will be doing in Europe following the American tour. "I'll take requests; if I can remember how to play it I will." And with that he sounds slightly refreshed.

What is in the future for the Wayne? "I have no long term plans." I thank him for his time, explaining how nice it is to see a musician continuing to write his legacy rather than sitting back and living off history like his old chum Eldritch and his Sisters of Mercy. "If they played Salt Lake City you'd go see them." He's probably right, but I wouldn't travel unless Uncle Andy promised to play the Kylie Minogue cover. But that's a story for another time, and perhaps another interview.

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punk planet

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notes from underground

Allison Wolfe meets Hans-Dieter... Guyana Punch Line

Dodging bullets in the
occupied West Bank

wave
a white
flag

plus:

Cometbus zine turns 20



Planet of Sound: Punk Planet
Zineland by Stakerized!

A little less than a decade ago the landscape of music zines was as different from today as the music itself was. Truly independent voices were few and far between. But instead of just complaining about it, **Daniel Sinker** got together a handful of kindred spirits and in the great do-it-yourself punk tradition, created their own zine, **Punk Planet**. Over the years the zine has combined sharp reviews with real political reporting and interviews that were so pertinent they were eventually compiled into a book called, *We Owe You Nothing*. Edited by Sinker, this insightful collection was awarded this year's Firecracker Alternative Press Award for best music book. He gave us a glimpse inside the world of one of the most fiercely original zines out there.

"It was late winter/early spring of '94," he relates. "A bunch of us were complaining online on a message board. No national punk zines were covering things that we were excited about: at the time, the heyday of riot grrl, and the birth of emo, both of which were vital and new and exciting. Instead of just complaining, I posted, 'why don't we do a zine?' Two and a half months later, the extremely ugly first issue of Punk Planet was on the streets.

"At first, there was a close knit group of volunteers. Now everyone gets paid, though not much. The biggest change for me was, at first, no one was willing to take responsibility, to have the last word. As it kept growing, that really needed to happen. Eventually I had to make the decision, and became willing to take responsibility and become editor. Now it's well-written, it looks good, and it's larger. Everyone knows what they're doing. For the last three years, I've been able to make an admittedly meager living doing only this. When I get into a bitch and moan mood, I remember how it was when I went to school and worked three jobs. Sometimes I find myself doing menial tasks that suck, but then I take out a copy and look at it and say, this is really what I want to do. I get to work with amazing people, and have a hand in shaping the culture."

"A lot of magazines are skirting the line between doing real interviews and writing press releases. I've told writers I don't care about the new album, or what it's like working with so-and-so; other mags do that."

Punk Planet is still off in its own galaxy from most music mags out there. "There aren't a lot of punk zines that deal with politics on the national level. A lot of magazines are skirting the line between doing real interviews and writing press releases. I've told writers I don't care about the new album, or what it's like working with so-and-so; other mags do that. Those things don't get to the crux of an artist, what makes them tick. I think we have a unique niche."

What made Punk Planet's interviews so good that they made a great book? "It's hard for me to judge, but for one thing, they aren't just music interviews, but art stuff, and people in the scene. We have presented punk as more than a musical movement. But also, the interview as an art form is underutilized. People's stories

are so fascinating. I want to learn things from people. Interviews shouldn't be about what people are doing, but how they are doing it. How are they living in a world that's so much not about living independently?"

It figures that his two favorite interviews are with **Ian MacKaye** and **Kathleen Hanna**. "They are the two most important people to me in the underground," he explains. "They both connected with me at a very emotional level. And more recently, the political stuff we've been doing, I never thought I'd see in Punk Planet. Like **Jeff Guntzel's** visit to the West Bank in the Middle East in an

"Sometimes I find myself doing menial tasks that suck, but then I take out a copy and look at it and say, this is really what I want to do. I get to work with amazing people, and have a hand in shaping the culture."

insane time. You don't see stuff like that in punk zines much. And we aren't afraid to run 26 page cover stories. I learned that there are motherfuckers over there way more brave than me. It's awesome to know that's possible, for Jeff to go over there, someone who's not that different from me. It's amazing that he saw those things and came back to report it. Especially when mainstream coverage of the region is so incomplete. Politically, the story said that there are a lot of people in a fucked-up situation who aren't being represented. Jeff talked to a lot of people, Palestinians as well as Israeli defense forces who said, "we don't know why we're here." They're all just trying to live their lives.

"That was our last issue, and the newest one, #52, is at the printer now. It's exciting, about 180 degrees from #51. The cover story is about 'punk porn,' and the growing movement of punk-looking Internet porn sites. Writer **Chris Siegler** did a bang-up job. It's a fun story. I like to balance the last one with something not as heavy. In the intros to the last few issues I've hinted at changes coming for the zine, pushing features to the back, bringing a section of shorter features, 'Static,' up front that I'm excited about.

"2002 was a year of a lot of transition, precipitated by #50. I considered whether I have fifty more issues in me, and decided not going the way we have. We just signed a lease on a new building, and plan on adding more people; we're all spread thin. #50 was based entirely on our hometown Chicago, all interviews with people doing work here. *Touch and Go*, **Albini**, etc. and the Chicago underground have all been a big influence on my ways of working. Chicago has always been very working-class, and has a strong work ethic. I did a lot of the writing for a change, and it reminded me of the old days again.

"I looked at Punk Planet with a critical eye: what are we doing right and wrong? We got a new reviews editor, and will have a re-energized, larger reviews section. Change doesn't happen overnight. You fit things in as the magazine progresses. #52 will be the first to show the new direction. By 2003 we will have shifted gears."

"That girl thinks she's the queen of the neighborhood, I've got news for you - she is!"
-Bikini Kill "Rebel Girl"

Jen Neilson is one redhead who doesn't love Lucy. Sitting at a corner table under the dim lights of Sage's Café, she professes a stronger regard for Mark Twain than for television's timeless slapstick sweetheart. She's fresh off the heels of a whirlwind tour of Hollywood and the Inkslinger's Ball, where she snatched another tattoo in homage to one of the FDA's recommended five a day. Taking off her

SQ: I listen to a lot of different things, mostly metal and hardcore.

SLUG: Example?

SQ: Sick of it All, In Flames, Taking Back Sunday...

SLUG: What about 80's metal?

SQ: Oh, I love 80's metal, even the blood-rock stuff like Def Lepaprd. I saw them a couple of years ago and it was awesome.

SLUG: (deep cries of anguish) I hate to hear that.
SQ: I think if I could give out any advice it would be to make sure you're happy with yourself. If you can find someone that makes you happy, that's great. But you have to be comfortable alone. Specifically in regards to girls - if you're beautiful, use it, but don't rely on it. Don't forget that you have a brain and your own personality; don't adopt your boyfriend's.

SLUG: You're family is

SLUG



DINNER WITH JENNIFER NEILSON

by Jamie Gaudette

shoes she reveals a bunch of bananas. Harry Belafonte would be proud. Aside from the requisite body art, this recently crowned queen displays few of the stereotypes associated with the regal indie underground.

She is the epitome of good health. A vegan for



eight years, Jen also eschews other perceived toxins such as alcohol and nicotine. Some may say she's too straight and narrow to rock hard. I suggest those critics should stop by Club Splash on a night she's working security at the door.

With the help of our friendly server Barry (who offered up an array of spectacular recommendations), plates of nachos, endless pizza and brownies aided in extracting a conversation that left me with a sense that the year ahead is going to flow smoothly under her rule. Ladies, start preparing for battle now... she's going to be a hard act to follow.

SLUG: You rule our music world - what music rules for you?

SLUG: What was the first record you ever bought?
SQ: I think it was Duran Duran.

SLUG: Obviously your tastes have changed a bit.
SQ: Right. My favorite CD's now, man that's a hard one, but I think I'd have to go with *At the Gates Terminal Spirit Disease*, *In Flames Whoracle*, *Taking Back Sunday Tell All Your Friends...* and then I also want to pick up the new *Flaming Lips*, one by Meshuggah, and the compilation *Never Give In: A Tribute to Bad Brains*.

SLUG: What about the locals?

SQ: I love the local scene. For a while it kind of went down, but I think probably about a year ago is when I noticed it blow up again. The music, the caliber and quality, the variety of music that's available right now is just amazing.

SLUG: Who are some of your favorites?

SQ: Le Force! They don't even have a singer and they still rock! I also really like the Downers and the Kill.

SLUG: What about Starmy?

SQ: I actually saw them for the first time at the SLUG Queen contest and they were awesome.

SLUG: Ahh, that fateful night when your life was changed forever (demonic laughter). What was it exactly that drove you to pursue this privileged title?

SQ: I remember seeing pictures of Jenn in the magazine just looking all sassy and cute and I thought it

would be fun to take that on. Plus, just the thought of gaining access to all these free shows...

SLUG: What does Slug Queen mean to you?

SQ: It means going to free concerts and just being more involved in the SLUG world... attending local events. I want to contribute to the actual magazine too, starting with a recap on my trip to LA.

SLUG: You've been reading us for a while, correct?

SQ: Right. I used to have every issue of SLUG from '93 to '96 but I got married and my husband didn't like them so I threw them away, which sucks.

SLUG: So you threw them away for him.

SQ: To him it was just paper lying around.

Mormon but I understand you've left behind that particular religion, taking a different road toward enlightenment.

SQ: Everyone in my family is Mormon, except for me. I started to think for myself when I was about twelve. I've come to realize that you don't have to go to church to be spiritual. And I try to be tolerant of other people. If you feel good about going to church, that's fine, just don't look down upon me because I don't go. My family, at first, had a really hard time. My dad used to bribe me to go to church, just letting me have certain privileges.

SLUG: Does he understand why you no longer want to be a part of it?

SQ: Um, no. I don't think he wants to understand.

SLUG: What do you believe in?

SQ: I believe in God, but I believe in a lot of different things too. I believe in a goddess, and in having power within yourself. I try and stay close to Pagan beliefs because it's not like organized religions.

SLUG: Hey, those cats are strong proponents of All Hallows Eve! Are you planning on taking in any frightening flicks in the spirit of that holiday?

SQ: Oh I don't know... I get scared pretty easily.

SLUG: There has to be at least one...

SQ: "The Others?" I don't know. I haven't seen any of the "Halloween" movies, none of the "Friday the Thirteenth" movies, I haven't seen "The Exorcist..."

SLUG: You're in luck! It's playing at the Tower this very weekend.

SQ: No. I won't go! I have this weird thing about stagnant bodies of water. I just know there are dead bodies in there, just floating at the bottom.

SLUG: I don't recall there being any lakes or pools in the Exorcist.

SQ: I don't know. I just have this thing about decomposing figures... and that girl I've seen in the previews with her head and the spinning...

SLUG: How do you think SLUG Queen will change your life?

SQ: I'm excited for this year. I want to meet new people, talk to them about music, promote a healthy lifestyle... just be really involved.

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THURSDAY 17TH
Redd Tape

FRIDAY 18TH
Form of Rocket
The International Playboys
Starmy

SATURDAY 19TH
Raf Productions

TUESDAY 22ND

TBA

THURSDAY 24TH
Starmy
Downers
Danny Vesper

FRIDAY 25-11TH
Thunderfist CD
Release Party

SATURDAY 26TH
Heaven or Hell
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TUESDAY 29TH
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Dick: Josh Scheuerman
Jane: Paige Meyer



Dear Jane,

Does size matter?

If by size you mean width, I'd have to say absolutely. No one wants to fall off unnecessarily. The 8.7" really came through for me. Who would argue that 38" is not quite exceptional as well? Short enough to control, long enough to enjoy.

Did you find your experience to be rough or smooth?

For the most part, the ride was remarkably smooth and the deck responded well to my commands. However, when I really got it going it got a little out of hand and I'm just not into that.

Do you get around a lot...on your ride?

I can't deny it. I use the Fe9 for transportation. Sometimes up to four times a day. It's just a different means to the same end I'm afraid. When I need to get somewhere quickly, this board is almost fool proof.

Did you find yourself "attracted," if you will, to the Fe9 series?

Like most skate companies trying to hone in on the girl market, this particular board had the predictable flower and butterfly arrangement as its design. Ugh. Where are the skulls, man?

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Durability ****
Performance ***
Satisfaction ***

Dear Dick,

So the Cosmic Series, tell me how long is yours?

Eight and a half inches. Well, I ment 8.5" wide. Oh, you asked how long. It's 38", I feel pretty good about that.

Hmmm...I see it's a bit curved. Don't you find that to be a problem?

Not at all. It's actually concaved from the mesh of wood and fiberglass construction. The curve pretty much eliminates any speed wobbles that can really kill it for me. Who would have guessed that a lack of firmness could prove to be such an asset?


Can one expect a more speedy or a more drawn out ride from the Cosmic Series?

That's really the beauty of this board. If I feel like going a little more quickly it can keep up and when I demand more style than speed the Cosmic series allows for any and all the experimenting I can muster.

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That's the only sure bet of a future ride.

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When it is cold and you slap the cement with your hand, it hurts so bad. Tyler Hamblin got a whole hand full of front blunt on the Smith's rail.



Jersey lives near the ocean.
He can have as much stalefish as he wants

ON THE ROAD WITH THE SLUG QUEEN

by Jennifer Neilson

The key to any good road trip is great music and snack foods. With those items in my car I drove to LA on Thursday. It's a good drive because the total driving time is only about 10 hours and you can split it up with a pit stop in Las Vegas.

Friday September 20: I had a tattoo appointment down in Pacific Beach at *Avalon Tattoo Studio*. There are some amazing artists that work there, specifically **Steve Mast**. The tops of my feet can attest to his talent. Yes, the feet hurt, like...(insert your own analogy). The pain was bearable because now I have beautiful bananas on my left foot and a pineapple on my right foot.



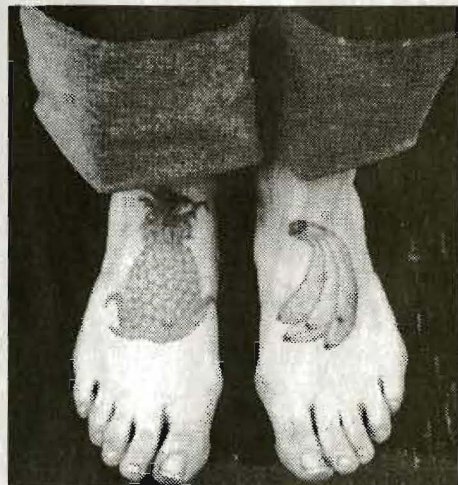
Saturday September 21: I spent 2 hours at *Amoeba Records* and went to the Inkslinger's Ball. I was somewhat reluctant to go in because it cost \$20 a day! I had never been and hoped it would be fun so I took the risk. There were 40-50 tattoo booths with machines blazing. There were the usual clothing/sticker booths with skulls and catchy phrases like "Touch Me and Die" or "I Love Satan". There was plenty of beer, hot chicks, bikers, rockabilly couples (keeping with the theme "Rockin' Fifties"), and piercings. Towards the evening they started the tattoo contests. The stage was really crowded so I didn't pay too much attention. If you care who won, I am sure it will be in the March issue of *Tattoo Magazine*. Who knows, I might even be in it. *Black Wave* (CA) won best booth. They set up their booth with bamboo mats & lots of pillows. They were doing the traditional Polynesian style of tattooing by tapping two sticks called moli together, in order to insert ink into the skin. It was cool to actually see it up close. Some other booths with great work were *Rock-a-Billy Tattoo Studio* (Florida), *Tabu Tattoo* (LA, CA), *Outer Limits* (CA), and *Avalon* (CA). I was amazed with some of the (what I consider to be) crap tattoo booths. There were a few shops that only did prison-looking thin black lines & horrible shading. People were actually getting tattooed there! I guess it's cool if you're in a gang. Most of the time I wandered around and talked to some

nice tattoo artists and collectors. When it ended at 11:00 p.m. a friend offered to get me back in the next day, but I didn't go. One day at the Inkslinger's Ball was enough excitement for me

Sunday September 22: I spent the day at bookstores and saw *Igby Goes Down*, a great movie. Before I left California I stopped in Huntington Beach at an amazing record shop, *Vinyl Solutions*. Their ad said "Specializing in new, used, hard to find, rare and collectable Punk Rock and its bastard offspring since 1989." They weren't joking around! Over 15,000 pieces of vinyl including *The Damned*, *The Clash*, *Ramones*, new wave, & hardcore. I spent another 2 hours there. Fifteen minutes of that was in their bathroom- a shrine to David Lee Roth. The door and all 4 walls were covered with his image. Wow! They also carry CDs, buttons, badges, & videos. The guys who work there are as nice as kittens (in a masculine way). They've worked there forever & know their stuff.

Overall, it was a great vacation! Thank you, Benjamin, for being a great host, good friend and cool sugar daddy. Hopefully I'll be back in few a months.

Slug
Queen Jennifer





Anne Molin Kongsgaard likes her Americano dark and has a dog named after a red wine, Fetzer. She has lived quietly in the most southern part of Norway with friends until 1999, when she jumped onto the pro circuit. Since then, she's been traveling around the world, riding for Burton, and in 2000 placed 2nd or 3rd at every major contest in Europe and America. In 2001 Anne suffered a knee injury that sidelined her for about a year.

"Donka." A sweet, slightly accented voice answers the phone. "Hello," I replied. "I'm calling from Salt Lake City, UT."

It's nearly 10pm when I get hold of Anne at home in Norway. She's hangin' with friends on a Monday night. Last week Anne was in London, for the Burton world tour. This coming week she'll travel from Norway to Sweden before coming to Denver, Salt Lake, and Portland. "So are you ready for the season?" I asked.

"Yes, very ready. I'm coming over on the 10th to live at Mammoth with [gold medalists] Kelly Clark and Kjersti Buass". I turn the questions to my hometown and ask if she has ever rode the Greatest Snow on Earth. "No, I'm embarrassed. I was going to last year, but something came up so I didn't make it out. Burton has a house there, so I'll be coming out for sure this season."

"So the Burton tour will be your first time in Utah?"

"Yeah, besides the airport for layovers."

Anne says her influences are the ladies she lives with and the ones that have been pushing her, **Keir** (Dillon) and **Trevor** (TZA). "But just who ever. You watch movies and there's a lot of great riders." I asked what her future plans were besides the world tour, and moving to Mammoth.

"I think Breckinridge, CO for the Vans (Triple Crown) contest on Dec. 12th." She also wants to shoot as much as possible and film with "Dawger" (Mack Dawg Productions), who she has worked with in the past.

The Burton World Tour will make two shop stops in SLC: Salty Peaks on October 16th from 4-6 pm and Blindside the following day 17th from 5-7 pm.

There will be a Video Premier of Burton's promo video "Good Times" at Bricks on the 16th from 6-10 p.m. Featured riders include: **Jeff Anderson**, **Romain DeMarchi**, **Anne Molin Kongsgaard**, **David Carrier Porcheron**, **Ross Powers**, **Gigi Ruf**, **JP Solberg**, and **Natasza Zurek**. Musical guests include **Souls of Mischief**, **The Beatjunkies** and **Rhazel** for Beatz all night. If that isn't enough excitement for you, head on over to the after party at the Lazy Moon which features a surprise guest.

STATS

Name: Anne Molin
Kongsgaard
Birth Date: Nov 12, 1977
Home Base: Norway/USA
Front Stance Angle: 21
Back Stance Angle: -6
Stance Width: 51 cm
Goofy or Regular: Regular

GEAR LOCKER

Boards: Burton Troop (46, 51, 54)
Boots: Burton Driver
Bindings: Burton Mission
Outerwear: Burton
Radar Jackets/Pants
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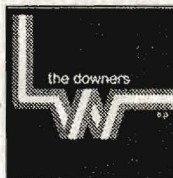
by Nicolas fox

**Dirty Birds****Every Thinglesing**

Country music may be the bane of rock-lovin' boys and girls all over the nation, but *alt-country* is another thing entirely. Give me music tinged with country-ish overtones, like Frank Black's new sonics, for example, over slick, multi-million-dollar corporate country star machines any day. Dirty Birds encompass the real heart of down-home country with hints of pop, folk, classic rock, southern rock, alternative leanings, and even indie rock. It's an eclectic mix, but it melds perfectly to create a melancholy, poppy, bluesy, swingin', folksy and at times, rockin' sound. The dark n' slinky "Waterfalling" with jazzy overtones may be my favorite number. The surling, growling guitar intro to "The Unknown" captures all the soul of recent Santana. Hints of CCR, Bob Dylan, Cat Stevens, and—can I say this?—hell, even The Carpenters, bleed through.

**Star No Star****Medical Air**

Creepy, artsy, creative, cerebral, avant garde music with minimal basslines and shuffling beats remind one on one hand of The Centimeters on tranquilizers, and on the other hand of old Puri-Do. Noting the PD sound, I then read the bio Ned Clayton had sent to SLUG like, a year ago (guaranteeing that they've probably broken up by now) and studied his intricate, hand-drawn band-tree chart explaining the births, deaths and marriages of an entire legacy of inbred Provo bands, showing that indeed, Star No Star has deep roots in Happy Valley's once-thriving under-ground music scene. Their expertise shines through about as subtly as a floodlight, from the see-sawing fiddle sound on "This Beach Town" to their strange and terrible lyrics—"She's gorgeous, and she knows it, bright and complex." Man, guys. Spread your genius around a little and play some shows in Salt Lake.

**The Downers****Self-titled E.P.**

The Downers' second release is even more well-produced and slick than the first. In "Like I Told You Before," bright, sophisticated hyper-pop shines like the sun breaking out from behind dark thunderclouds. "Staring at You" has a keyboard line that somehow reminds me of a little blue-haired woman playing an organ at a small, flower-bedecked, kinda cheesy chapel near a beach in Southern Florida. Not that the Downers are cheesy. "Nobody Would" brings out a '60s all-attitude-all-the-time sound reminiscent of The Animals. "So Do I" is my fave (it's OK for me to pick favorites, isn't it?) beginning with the sound of wind blowing and segueing into swelling choruses that hit the scars on your heart with impunity. "Do you wanna come around? Follow me into the ground tonight?" it asks, and you will, not to mention follow them through some mighty cool guitar soloing in the 7-1/2 minute mark. Rock on!

**Longhunter****Self-titled**

Wow, I kinda like Longhunter. They haven't been playing very long, and sometimes things ain't as tight as they could be, but why be anal-retentive when the energy's there? Melancholy, simple dark epic rock is Longhunter's credo, and they do it well—kind-of harking back to pre-Radiohead-on-the-radio days. The strongest part of Longhunter (besides being able to boast two female members!) is the vocals, which are powerful, beautiful and at times, chilling. On "Virtual Fetish Dream," the lyrics haunt you, tearing through the sound-waves with genuine emotion. The vocals honestly kinda remind one of the soulful Robinson of Black Crowes. "Cadence" sounds emo at first but gets progressively more abrasive, ending with a cool clicking drum outro. "Saved-Off Shotgun" has a taste of Black Sabbath for a sweet closer. Just one aside: The album says it was recorded "Live"—does that mean "live" at Todd's or "live" in your basement? I don't hear any background crowd screaming! Kidding.

**23 Extacy,****Holy Land**

23 Extacy is industrial, alright, but they are very dark, sinister industrial. I know a lot of industrial *tries* to be sinister, but this is Sinister with a capital S. It's like stuff you'd imagine would be playing at a decadent dance club in Gotham with needles scattered all over the floor and strobe lights flashing intermittently over pale hookers with sunken, dead eyes. *Holy Land* is very expertly done, very well-produced. The growling guest vocalist on "Black Roots, Red Fields" is SLUG's own Bryan Mehr. Precious. "Feral" starts out slow and wistful, but adds tough guitars and even some piano. Disturbing voice clips pop up throughout, like this one at the beginning of "Holy Land." "I lived in the ground, my family's all dead." So what are you waiting for, 23 Extacy? Get hooked up with Club Sanctuary and ask them to DJ your stuff. It's as good as or better than any industrial out there right now.

**The Used****Self-Titled**

So you hate The Used. You hate them because they came from Orem, played little to no live shows (as rumor has it) and then got signed to one of the biggest record labels in the free world. You hate them because you think they're posers. So did I. I kept hearing about how **TOTALLY AWESOME** their new album was, but remained in a distant fog of suspicion, expecting yet another kitschy nü-metal form of one-dimensional rebellion. But listening to their album changed my mind. It is ass-kicking, pure, untainted angst that is surprisingly, about 80% emo, about 15% punk, and only about 10% nü-metal. Maybe they're not on the cutting-edge of innovation, but they have a core of genuine emotion that is missing from so much mainstream emo slag. "Poetic Tragedy" is poignant, beautiful and melodic, and tracks eight through eleven are the best, ranging from the profound bassline and violins of "Greener with the Scenery" to the soaring vocals of "Noise & Kisses." This is musical smithing at its best.

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THE VANDALS

My Night with a Super Stud
by Nate Martin

I never believed in love at first sight. The stories of fairytale romance that begin with a casual glance across a crowded room and end in steamy, forbidden passion seemed out of reach for a normal person like myself. I never believed I could begin a seemingly uneventful night at the bar drinking by myself, and end up wrapped in the beautifully toned and tanned arms of a sultry Latin stallion. I never believed, until last night.

Before going out, I had been surfing the net and had stumbled across an unusual website. It seems that a band called the Vandals, in what was apparently a desperate stunt to gain publicity for themselves and possibly get laid, had devised a scheme in which they would have their fans create a profile, put it on their site, and vote to see which of the fans should go on dates with each of the band members. It seemed silly to me, but who knows, at least they had dates. That was more than I could say. I finished my drink and was just about to get up and leave the bar, when I caught a glimpse of the most beautiful man I had ever seen, casually zipping up his pants as he sauntered out of the men's room. This was my first look at Joe Escalante.

"So, uh, you wanna come back to my place?"

He paused as he finished zipping, walked over to the bar, and sat down right next to me. Something looked strangely familiar about him, like I had seen him before. Then it hit me. He was the bass player for that band that had the internet dating sight! My mind raced as I tried to think of something perfect to say. I opened my mouth to speak, but before I could, he turned to me, casually extending his hand, and said, "Hello. My name's Joe Escalante. I'm in a band. How are you doing tonight?" I said that I was fine, and several minutes of small talk ensued. I tried to keep my cool, but finally broke down, and starting barraging him with questions. I said, "That internet dating idea, Internet Dating Superstuds, which is also the title of your new album, was absolutely brilliant, Joe. How could you possibly come up with that?"

"Well," he began, "Warren, our guitarist came up with the title, but I think he was joking. I know he was joking. But everyone jumped on it and said that that was it, and he didn't even like it. He likes it now though. Now he sees the genius in his original utterances."

"Fascinating," I replied. "You just got done directing the movie Selwyn's Nuts (due out in 2003) and you, of course, did That Darn Punk (2001). Do you have plans to do any more movies?"

Joe, always interested in talking about his own accomplishments, replied, "I plan to, but they take a long time. I've got a few scripts that are floating around that are possibilities. It's weird because, if I decide on a script, that's the one that's gonna get made. There's no one else, so I have to really think it through."

"Well, I'm sure whichever script you chose will be the best," I said. "Do you think by you making all of these movies, it's encouraging kids to make good movies for punks themselves and skip all of the stupid crap?"

"Yeah, one thing that I'm really trying to do is make kids not give up on film. People think that because there's all these digital cameras floating around that anyone can make their own movies, but those things are just so easy to use that there are a lot of bad, bad movies getting made. When you use film, it's so difficult and expensive that you want to make sure you have something worth filming."

I nodded affirmingly, and took another large gulp of beer. There was a lull in the conversation. We sat in silence for a few lingering moments, drinking our beers. At last, Joe turned to me and uttered the words I had longed to hear all night long. "So, uh, you wanna come back to my place?"

A sense of exuberance ran through my body. I agreed, and before I knew it, we were walking up his front steps hand-in-hand. We went inside, where Joe took me by the hand and began leading me into his bedroom. A sense of soberness came over me at that moment, and I said, "Joe, before we go one step further, there is something I must know."

"What is it, darling?" Joe asked, with a tone of urgency. "I will tell you anything."

"Well, Joe, its just that, I don't know what you think of your new album. Are you happy with it?"

"Very, very happy with it," Joe replied. "Normally, we make a new record and nobody really wants to play the new songs for a while. But this one, it seems like everyone wants to play as many new songs as possible."

"Well," I responded, coyly, "You guys seem to be sticking to the old adage, 'If it ain't broke, don't fix it.' You have a consistent style, and don't seem to be trying new, experimental things. Does this seem accurate?"

Joe was shocked at first, but then uttered, "Well, if you must know, we don't want people saying, 'This is the same old shit,' but at the same time, we're in a business where the same old shit is what people want to hear. So we're just trying to get really good at the same old shit."

With that, I could restrain myself no longer. I took Joe into my arms, pressed my lips vigorously against his, collapsed with him onto the bed, and indulged myself with his voluptuous body. To explain the sensation would require words more eloquently spoken than any person who has lived in the last thousand years. We slept in each other's arms, and when I awoke, he was gone. I arose, redressed, and made my way back to my house, so I could record the events of this marvelous evening with as clear of recollection as my hungover mind could muster. This is where I am now, and this is where I will leave you. Adieu.



The DAMNED

Damned then...

DAVE VANIAN INTERVIEW, SEPTEMBER 24, 2002

Punk and legend are two words that seem to fall into separate dichotomies. That is unless you are speaking of but a few, and **The Damned** would certainly assume this unlikely juxtaposition of categorization and cultural lore. Their history is filled with many triumphs, huge pub bills, and a Spinal Tap-like history of breakups, firings, and regroupings. Their ups came early, like releasing the first U.K. punk single, "New Rose" in 1976, but the downs soon followed as tensions arose with chief songwriter and guitarist **Brian James** during the second album *Music For Pleasure*. The band would fizzle but later re-emerge as **the Doomed**, with **David Vanian** and **Rat Scabies** in their original vampire/vocalist and drummer roles, and **Captain Sensible** switching to guitar from bass. They would soon switch back to the Damned, share songwriting, and release one of the best albums ever, *Machine Gun Etiquette* in 1979. More hit records followed. Bass players came and went. The Captain went too, after becoming some sort of celebrity with his *Happy Talk* record in England; yet more hit records followed with more new members. A few reunion shows with original members bolstered fans but by the nineties the band became like the gears of my classic Volkswagen, stuck in neutral. Rat tried to release a Damned album that Dave wanted nothing to do with. Dave started picking up steam in his goth-a-billy unit **The Phantom Chords**. One night they did a show with Cap's safety pinned prog unit **Punk Floyd**. The reunion was fruitful. They went through a couple of drummers and bass player before settling on skin pounder **Pinch**, who'd been with **The English Dogs**, and 4 string veteran of **The Gun Club** & **Sisters of Mercy**, **Patricia "Bag" Morrison**. They brought in Gong fanatic **Monty Oxy Moron** on keys. The return of Sensible, the wanker, lalalalala, brought back many elements: scorching solos, fantastic songwriting, another singing voice, and last but not least, humor. Vanian rose to the challenge on the ensuing album, *Grave Disorder*, by singing with a vitality that suggests maybe the vampire has reached immortality.

Do you remember anything about Salt Lake City?

I remember the so-called heavily religious town, and we thought this is going to be a strange show and we had us, the driver of the bus had a c.b. radio and he could hear all the stuff coming on it there were all kinds of weird sexual encounters in car parks and stuff and it turned out to be the craziest show of that particular tour.

Phantasmagoria days...

Yeah, quite some time ago now.

Is the band spending a lot of time in L.A. these days?

We spend a lot of time in the states, we're backwards and forwards all the time, 3 or 4 times a year.

Does that have anything to do with your signing to Nitro?

We were already spending more time there to begin with, touring and things, so when the Nitro offer came along, it seemed like the ideal situation. Also, until a little while ago, Patricia had a house over there as well.

Did you meet Patricia quite a while back?

About 20 years ago maybe, actually the first time was about 1977.

Yeah, when we very first went there, but we only bumped into each other then. I didn't know her until a little later.

How did you guys start playing together and eventually marry?

It's a weird situation really. Paul Gray was playing bass at the time and we were doing a big London show, there was some trouble in the audience, someone was actually brought in to make trouble for us, and it ended up with some things being thrown, and a scuffle. To cut a long story short, he supposedly got hit in the face with something...on the top lip.

I saw something about a plastic cup hitting him and it possibly being related to Rat sending some people there.

Well, it's possible, who knows, for any reason there was one person in particular, some yobber, that was selling crap outside, that was causing all the problems. But Paul stopped it, we were only a few numbers in and he wouldn't play anymore, and I didn't know how he'd been hurt, or whatever, but I said well we better take him to the emergency, basically. It turns out he didn't need anything, it was like a razor cut, it was that bad, it was nothing. So, he said he was out of the band, he quit, he didn't want to be a hero, this, that, & the other, all this hemming and hawing, he was always, at the time, I think he meant it, but maybe a few days later he realized "...what have I done again?" You know it's not the first time he left the band, he left 3 times in the career for the band, I think it's the case of the boy who cried wolf one too many times. Well right he's out, and we thought "who are we going to get on bass?" and Captain suggested Patricia.

So you had already been playing with Captain, after being double billed with Punk Floyd (Cap's band) and your band Phantom Chords?

That's right, yeah, that was after that.

So then you guys sort of started going out?

Oh no, we were already together, I just didn't want to make that choice from a professional point of view, as a bass player and not as anything else. She adds a hell of a lot to the band, because she always liked the Damned as well, and bought the records in the old days, and she wondered what it would be like, not so much her being in the band, but to have a girl in the Damned, what it would be like.

That does, I've got to say, add quite an element.

Yeah, we employ all types.

You guys have had quite a history of bass players, from Lemmy (Motorhead) to Algy (The Saints).

Some of them were not really bass players, because Henry Badowski only played one string.

Are you still doing Phantom Chords, is that an ongoing thing?

It's always an ongoing thing, but because we've been so, sort of heavily, worked this year, I've not been able to get to...We have thirteen tracks almost finished, recorded. **Is there going to be a new Damned album with the same line up on Grave Disorder?**

I hope so.

Have you guys recorded anything?



1977

Well, when we recorded that album we had a lot of songs, which we didn't put on, there. There was nothing wrong with them; it's just that there were too many. So we'd already kind of started on a second album and we did that one.

How did you pick up on the theremin (played on "Absinthe")?

and damned now.

Well, I always wanted the band to have a theremin player for years. It used to be almost impossible to find them, for one thing, there was one theremin player, I was told, in England who was not a bad musician, but I was told he was very awkward to work with, and that he would play what he wanted, rather than what you wanted to hear. At that point, theremins were still large unwieldy, valve-operated equipment that didn't travel well. If you could find an original one, you were lucky. There wasn't the knowledge of where the hell they were, I knew there were 500 RCA theremins built, but I didn't know where the hell they were. They must have been in New York, distributed throughout America and since we were recorded always in Europe, it was a problem. Since then, obviously now, there's theremin players sprung up all over the place, since Bob Moog made the portable units. There's new players coming up all the time, although there's very few real players. It was something, because I would have had

theremin on *The Black Album* definitely. **Is *The Black Album* going to be reissued?**

Oh, well I think it's possible at some point. I'm intrigued to see if there's any outtakes, anything that hasn't been heard before, things on tapes. The original *Curtain Call* itself, the demo version, is very different than the one that ended up on the album.

Will Nitro go so far as to help you promote that stuff at all? To generate interest...

Well, to be honest, I've offered them, along with Rat, we've offered them the back catalogue, but they weren't interested. Which I thought, would have been nice.

Did that come about with Dexter Holland doing "Smash It Up" with the Offspring, isn't that his label?

It came around because someone we knew, knew him and he'd obviously done that track, so we knew that he liked the Damned, and he's a lab not short of a bob or two at his own record label basically, and at the time no

one wanted to sign the Damned. I couldn't get a return phone call from people like Epitaph at the time. I mean, I thought it was strange, but the problem is we were in a really bad position because we were very broke, and we couldn't really fund our own recording. It would have been much better to have paid for our own recording and then gone to people, but we just couldn't do it.

When you were unsigned, did that make it hard to motivate you to produce more songs?

No, it wasn't hard to motivate that, but it's hard when no one even returns a call. They basically thought the Damned were over, they've been trying to bury us for years in England. We knew how good this was going to be. Once we'd done the thirty second track for Fat Wreck, I knew we were going to come up with some great stuff. Hats off to Dexter for putting his hand in his pocket and helping us.

What label are the reissues going to be on?

Sanctuary.

I know that's the box set, is that also the CD reissues?

Yeah, I believe so, the anthology and those things, yeah.

Are you at all interested in modern electronic music?

I don't know, really, because to be honest I haven't heard any.

I know the Captain likes it a bit...

The Captain's an old prog rocker. So there's things he's into and I tend to be going backwards all the time and I'm more into soundtrack stuff.

How do you feel about the old punk days getting its makeover in print?

I think the Captain's funny, and he's quite right, he said: "It's taken America 20 years to catch on to it." Which is kind of true, I suppose. I think it's a little different now, what kind of is labeled punk, wouldn't have seemed punk back then. It's a little bit uniform-y for me. But there's some good stuff out there. I think with anything that starts off, it starts off in a small way where people of all different types congregate together and you get this unlikely mix of talent and intelligence and it blows up. I'm sure it was the same in the Sun recording days in the 50s, probably the same in Mozart's day.

Where you all part of that whole Vivienne Westwood Sex place?

No, I went down to *Too Fast to Live, Too Young to Die* and it became Sex afterwards. I bought a pair of shoes for a girlfriend, and I bought a pair of plastic trousers there, and I think that's all I ever bought. Usually, I couldn't afford it. It gets expensive. No, I was kind of looking for my own style. But Vivienne was a very nice person, I remember. And you never knew who you were going to meet there. There was always people working in the shop, like **Chrissie Hynde** (who played with *Cap. Rat & Brian* in a pre-Damned band) worked there for a while and **Adam Ant** used to clean up all the time with his broom. They teased him mercilessly.

Where do you see the Damned heading in the next bit?

Mark P from **Sniffing Glue** asked me that when we first got together and I still don't have a clue. I told him at the time that it could all be over with in a couple of weeks time. I just never know. I'm amazed that we've managed to amass such a pile of good songs behind us, which is great, there's always that to look back on, but so many people, especially now, they're thinking of the past all the time and I just never do. One guy came up to me recently and said "27 years", and I said "27 years for what?" He said "to the day that you did your first show." I just would never have thought of that. I'm always looking forward to the next thing, really, looking forward to the next bit of experimentation.

As I'm saying my goodbyes, I can hear Patricia in the background and ask Dave to tell her I love The Bags & Gun Club, which he does. He'd like to see a box set of the band, whose singer Jeffrey Lee Pearce tragically died here in SLC a few years back while visiting his father. He's glad the Gun Club's influence has not gone unnoticed, citing recent accolades by 16 Horsepower & The White Stripes. He's also glad the young fans have received them well at this year's Warped tour and the old fans have been spreading out the word that this Damned is for real.

"I'm just pleased that people have kept their eyes open. I think that's the only message punk had to say in some ways, musically, you know, all the doors are open, you shouldn't limit yourself to one kind of music. That's kind of the attitude that's punk, really. The music can be any music."

Didn't see the questions you wanted? Ask them yourself at www.officialdamned.com.

by: Davey Parish





Hardcore kings **SICK OF IT ALL** hit Salt Lake last month promoting their new *Live in a Dive* release on Fat Wreck Chords. Before the sound check was finished the crowd barricade went up. Pete (guitar) starts in "I can't wait till we get out of here." It seems as though SOIA has developed a reputation as a band that invites trouble. But even through all the shit, SOIA has endured for 16 years and haven't let up. SOIA's success without compromise and a hard edge that's still unmatched makes them the prototype by which all modern hardcore bands are judged. This happens when four stand-up guys team together to create music out of a common passion and hardcore wisdom surpassing the horseshit society has thrown at 'em. What's great about their new live album is it demonstrates how these hardcore punk pros have maintained a youthful exuberance and aggression while their maturity has made hardcore a good time.

SLUG: Sorry about the barricade Lou. (Lou is the singer of SOIA.)

Lou: Yeah, we just played LA at the Roxy. We've never played there, we always play the Whisky or the Palace. So we go to the Roxy, set up and everything and they start puttin' the barricade up. We didn't request a barricade and they're like "Oh no, it's 'cause you guys draw a crazy crowd." The show was fine but it gives people "the lean," they stare at you instead of being into the show. After the set we start talkin' to people and they said **Good Riddance** and **H2O** played there recently and there was no barricade. Why pick us out of the bunch? They think SOIA draws a crazy stage divin' crowd, which we like to encourage but not to hurt each other, just for fun. I don't like a weird set up where it's just going to be a lot of staring tonight. But you've got to deal with it, that's the way things are nowadays.

SLUG: How was your recent tour in Europe? Are the kids much different?

Lou: It was great. We played a bunch of festivals and then a couple of club shows in between. It's cool because in Europe and England they're not dictated to by MTV. Just because you don't charge twenty dollars to get in, people don't perceive you as a small band. We go to England and play the same clubs that bands like **Papa Roach** and **Lincoln Park**. We sell 'em out just as much as they do. We come to America and people are like "oh, they charge ten bucks, they must not be that good." They don't get the concept. You don't have to pay twenty bucks to see a good band. Some of the kids are more political. Italy is definitely, and some of Germany. Where as in America, there are some who are still die hard into the political end of the hardcore scene. But most of them are like a scene to be into.

SLUG: In the late '80's hardcore died everywhere except NY, then it started to die there too. Some people say SOIA is the reason hardcore came back?

Lou: I don't know if I see it that way because we just played the music we loved. Yeah, I can tell you we did tours in '93, headlining tours and we were playing to skeleton crowds, people were very apathetic. But we kept doing it because we loved the music. We went to Europe and that gave us new life. When people started seeing it they were like "wow, there's a whole new world that wants to see this music." People started going to Europe and we came back and started touring the states again and the kids got into it. Its funny meeting bands like **Trust Company**, I've never heard their record but the other day in a hotel I saw their video on MTV. We ran into them while we were on tour and they were crediting us as the reason they were into music and now they're on MTV, strange.

SLUG: When was it that you were first exposed to hardcore?

Lou: It was definitely the early eighties. I got into it through my older brother. We were always into aggressive music and my older brother turned us onto **Sabbath** and stuff like that. And then one day he had some live tape, I think the **Exploited** and we thought it was insane. So we got into English music like **GBH** and the **Exploited**. And then I started going to high school and met Armand and he said you got to check out this stuff that's right here in New York. He played me **Agnostic Front's** *Seven Inch* and then I got into **Negative Approach**. My first show at CBGB's was **Corrosion of Conformity** back when they sounded very much like **Black Flag**. My first NYHC show was a week later **Agnostic Front** played their *Victim in Pain* tour. And that really sold me on hardcore because I walked in with long hair and the whole crowd had shaved heads. It was the coolest thing. People asked "you like AF? You got long hair." Yeah I love AF, *Victim in Pain* is my favorite record, so then we sit there and talk and the guy next to the person I'm talkin' to goes "shoot we got to play" and it was Vinnie from AF and I couldn't believe that

this band was just hangin' out. I thought it was so cool, that's what sold me on hardcore. Then I'm going to shows every week.

SLUG: Some people refer to SOIA as the Kings of hardcore. Is that something you guys accept or is there a band you'd revere more than yourselves?

Lou: There's plenty, the **Bad Brains**. The first time we ever played SLC was with the **Bad Brains** in 1989 at the Speedway Cafe, it was insane, we played two nights in SLC. To us we looked up to the **Bad Brains**, **Minor Threat**, **Negative Approach** and **SSD**. From New York there was **Agnostic Front**, **Cro Mags** and **Murphy's Law**. Those were our heroes.

SLUG: **Madball**, **Yuppicide**, a lot of bands covered **Negative Approach**. What made them such an important band?

Lou: I think it was the power and aggression. Their seven inch was amazing and then their album came out and it wasn't metal but was heavy as hell for the time. Same thing with the first **Cro-Mags**, they're not metal but they're not punk, they're hardcore! **Negative Approach** is definitely a prototype for a lot of bands whether they know it or not. We used to rehearse in the same studio with **Helmet**, **Prong**, **Cro-Mags** and the **Bad Brains**. It was amazing to go into that studio and listen to the **Cro-Mags** and listen to the **Bad Brains**. I remember talking to the drummer from **Helmet** and he said "Page wants to cover 'Evacuate' from **Negative Approach**." I thought that would be amazing but they never did it live.

SLUG: With the **Bad Brains** still doing stuff here and there, **DOA** has been around for twenty five years. How long is SOIA going to go?

Lou: I don't know man, its rough. Sometimes you get to the point where; "alright this is it." Just the other night we're playing Boise, Idaho. We show up, the promoter had a heart attack, so his assistants, two 18 year old kids, which is cool. But they never communicated with the club owner so he didn't now there was going to be a show. We're like "how did you not know there's going to be a show in your club? What are these kids lining up outside for? Foxy boxing night?" You're at the point of 16 years of this and sometimes you're thrown right back to the beginning. We take it record by record. With the last CD we took a long time off to write. And the stuff we wrote was kind of different for us, should we put it out are kids gonna like it? Then we said fuck it, do we like it? Yeah, so lets do it. If we write a record and I don't like it I'm not going to be a part of it. That's the way we are, we love this music. This is our job but I could go do something else. But I would miss the band and the music because I love it so much. That's why we stuck at it so long. People always ask us "why don't you guys do this or why don't you guys stop like all the other bands in the eighties." I never thought of it as I'd get into hardcore until college and then girls don't like hardcore in college, I'm gonna have to get into techno. Like I said that one day at the AF show, this is IT for me.

SLUG: **Armand & Craig** were in **Rest in Pieces** and **Craig's** been in many legendary bands. Where you and Pete in any other bands before SOIA?

Lou: It was just like the beginnings of SOIA. We had one band, no name and we played in my parents basement and that was the beginning of SOIA. I actually played bass and another friend who played guitar, Pete played guitar and we had a drummer, we all sang. It never went anywhere, I think out of that band we had written "GI Joe Stomp" and "My Life." The only other thing I ever did was with the bass player from **Napalm Death** called **Blood from the Soul**. It was like death metal and industrial thing that he was working on and he wanted me to sing on it. It was fun and recently he contacted me to do another one but it was dance beats and heavy and I wasn't too into it.

SLUG: Is there still a problem with some hardcore bands causing a bad name, they don't give a shit about fighting within the scene or are they all just being misinterpreted?

Lou: Sure, some I guess are misinterpreted, some will come right out and say "I love when the crowd gets really violent." When we first started I wanted to see the crowd get as crazy as possible and I would yell stupid things like "Lets fuckin' kill each other." I didn't mean take out a knife and stab someone, back then nobody would. Nowadays you have to be careful what ya say. I've spoken to Jaime from **Hatebreed** who's like "hey dats my shtick" to tell the crowd to fuckin' kill each other. Someday sooner or later he's gonna regret it or he'll realize that it's not cool. Yeah, you know, even sometimes with the trouble and all the fights, the only thing is it's like a crap shoot, is it going to be really violent or is it going to be cool? We've been fuckin' out.

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For a moment in time I was transported back to elementary school. A gust of wind from a passing SUV stirred up a pile of trash and newsprint in the gutter and I caught a glimpse of the headline, "Local Garage Bands." As a semi whipped by I thought I saw a rare color poster advertising a "teen stomp." Alas, it was only the cover sheet of a local street tabloid demonstrating a key principle of Reaganomics: the latest Viacom/AOL Time Warner sales pitch has "trickled down" to Salt Lake City.

Chris Morris, something of an authority on "garage," wrote in the September 7, 2002, edition of *Billboard*, "Lately we've encountered a stream of articles that lump such current acts as the Strokes, the White Stripes and the Hives under the rubric of 'garage rock.'" We have no idea who first applied this term to these dissimilar groups, but we're certain that the initial usage coincided with a severe episode of tinnitus. Except for the Stripes, the members of the groups in question probably view a garage as a place to park their Cadillacs (or in the case of the Hives, their Volvos). 'Garage rock' — formerly known, pre-1976 as 'punk rock' and then as 'garage punk' — was a term first used to describe '60s teen American bands who imitated contemporaneous British blues/R&B-based combos who were in turn imitating American blues/R&B originators."

**Bastard Sons of Johnny Cash
Distance Between
Ultimatum**

I must admit to a bias here 'cause I read a lackluster review of the disc already. Bastard Sons of Johnny Cash is commonly viewed as neo-country or progressive country or alt. country or some such shit outfit when in fact they sound like a bunch of country-rock hippies high on dope and jamming. Major fucking error. How I do I determine the difference between jam-bands who suck and country-hippie bands who don't? I guess you had to be there. *Distance Between* has appeal for really old guys like me, jam-band die-hards in need of a true fix and neophytes to the whole fucked up "roots" music "scene."

**Hot Snakes
Suicide Invoice
Swami Records**

If rock has indeed returned, the Hot Snakes are the leaders. Just plug the Hot Snakes second release in the unit and leave the other crews far behind. The Snakes aren't nu-metal or even some other form of metal ballyhooed as the latest trend a few years back. This is rock 'n' roll! *Suicide Invoice* kind of grabs one by the...what fits here? Nuts? Short-hairs? Ears?... and drags you down for a tasty treat. The first song is "I Hate the Kids." A lot of kids are in love with Rocket From the Crypt because they signed to one of those fashionable record labels. Well, John Reis of Rocket from the Crypt sings. So does Rick Froberg of Drive Like Jehu. Neither of those bands equals the Hot Snakes, perhaps because neither of them attempt the roots. And, the Hot Snakes offer brief melodic interludes, kind of like Clinic. Speaking of Clinic, *Suicide Invoice* is the equal of Clinic's *Internal Wrangler*. The true sequel to their first disc is Hot Snakes' latest. It's one to rip your head off and as a woman commented while listening and searching for David Sanborn, it's "headache inducing." It's a damn good thing I get plenty of exercise or *Suicide Invoice* would either give me a heart attack or send a blood clot directly to my brain.

**Allison Moorer
Miss Fortune
Universal South**

While sister Shelby Lynne is hopefully regrouping after releasing one of the great tragedies of 2001, *Love Shelby*, Allison proves the Moorer family is still capable of creating spellbinding music.

Allison tempts the wrath of Nazis as she begins *Miss Fortune* in a light gypsy swing mood. From that moment on the listener is in the presence of simple beauty. For the most part the recording is quite laid-back. Your mom would like it if she could give up her Enya infatuation. Your mom would especially like it if she raised you as a single parent while attempting to have a sex life. Moorer doesn't seem to be lucky in love, though I'm guessing she's familiar with multiple orgasms. Listen to "Up This High" and discuss. Allison is probably categorized as "country" down at the record shop and if there was such a thing as "country radio" in America today, "Ruby Jewel Was Here" would be all over it. If your mom worked as a barmaid while trying to raise you she'd relate to the story. Of course Ruby kills a man, for the tune is what is often called a "murder ballad." Not only is Allison a remarkably talented singer, she can also write a decent song and *Miss Fortune* is filled with them.

**Free Beer
The Only Beer That Matters
Alternative Tentacles**

Oh look! This band was formed in the 1980s and they skated! Since all of Utah is pretty much trapped in the 1980s and skateboarding is so popular among those with bones like saplings, not old and brittle like mine, or those of the Free Beer creating Guerrero brothers at present the appeal is unlimited. And, the CD is the first in the new Alternative Tentacles "Skate-Punk" series. Free Beer is a common band name. Put the name on any marquee and an audience will materialize out of nowhere. Alternative Tentacles is a pioneering punk rock label, like dude, from the 1980s. Imagine that Free Beer would sound quite similar to the Dead Kennedys? Old school punk rock kind of makes your heart beat fast? Some lyrics endorse illegal skateboarding? Sadly this is a new century and the vast majority of skateboarders are afraid of the repercussions that might result from skateboarding illegally, just like they are afraid of doing anything original. Be good little robots and purchase your major label punk rock at the strip-mall, but don't skateboard around the strip-mall, that's illegal. The near constant lyrical clamor in support of illegal skateboarding and alcohol indulgence reminds me of the Gallivan Center where skateboarding is illegal, but underage alcohol consumption is accepted simply because the CBI Security guards flunked-out of Police Academy and sequels First Assignment through Mission to Moscow.

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Short, Short, Stories

With all the planning, with the fancy catering, with the rental of the ballroom, etc - her coming out party should have been an astounding success, the event of the season. But, in spite of being surrounded by numerous friends and admirers, she was in a funk. She knew she should have worn a different dress.



Helluva Ride

Strange, nobody ever thinks of that the afterlife will be like an amusement park. So just about everybody is in for a big surprise when they die. Whether you will find yourself in heaven or hell depends on your enthusiasm for wild rides.



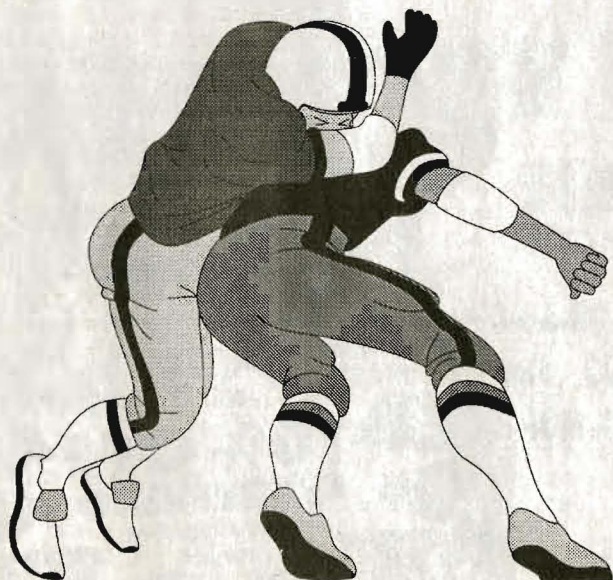
AMBITION



Hey, any old spider could weave a web. Thousands of her sisters had already done so, spinning their deadly silks in nearby shrubs and trees. She had nothing so mundane as merely catching dinner in mind, however. For her the sky was the limit while she spun the very clouds with her ambitious spinnerets.

by JD Zeigler

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Glitter Gutter Trash

By Ryan Michael Painter

I don't know if you've heard: The Cure are playing two shows in Germany with a promised set list of the dark trilogy (*Pornography, Disintegration & Blood Flowers*) in its entirety. Rearrange your lives accordingly.

Pulp's *We Love Life* and Gene's *Libertine* have finally been released in the US with bonus tracks. I highly recommend them to anyone who has enjoyed the recent Coldplay, Doves or Badly Drawn Boy releases.

Cober
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They've been compared to the Cure (you can hear it in the guitars and vocal delivery) and Siouxsie (simply because they are female fronted) and you might even call them a gritty rock-heavy goth band. Basically,

they are refreshingly solid and avoid delving into too many clichés. My only complaint would be the hint of Courtney Love that seems to linger somewhere in the mix. But hell, girls with guitars who play heavy music and actually come across as musicians rather than a spectacle is more than welcome. Here's to the hope that Sheila V. Bommakanti keeps recording; the whole darkwave scene can only benefit from her presence.

Marianne Faithfull
Kissin Time
Virgin

You might not believe me, but this album is fantastic. I've often been intrigued by Marianne the character, but not as impressed by her smoke-rasped voice. Peering down at the accompanying press release, I envisioned a schizophrenic album considering the guest list included Beck, Billy Corgan (Smashing Pumpkins), Etienne Daho, Dave

Stewart (Eurythmics), Jarvis Cocker (Pulp) and Blur as either co-writers, performers or producers; this was far from the case. Much like the 6th's *Hyacinths & Thistles* (where there was a different vocalist for each track, the antithesis of this release) there is a stylistic element that ties the songs together. In this case it is Marianne's life, both real and imagined by rumor and assumption (best demonstrated by the appropriately vulgar "Sliding Through Life On Charm"). "Song For Nico" in anyone else's hands might come across as an insincere stab at pop-nostalgia, but in Marianne's hands it is full of a compassion that is understated and flawless. "Sex With Strangers" is Beck submerged in an analog day-dream funk, and her cover of his "Nobody's Fault" is more fragile and easily as good as the original from *Midnight Vultures*.

Tipsy
Remix Party
Asphodel
I don't believe a genre exists for the little jingles stolen from Saturday morning cartoons mixed with an international flavor with that retro-sleaze exotica bachelor bit thrown together with a general abandonment of

all the rules of making "pop music." I'm not certain what the songs sounded like originally before the guests (I only recognize the High Llamas) got their hands on the tracks, but considering the general tone and atmosphere I believe that piñatas and cocktails were involved from the get go. Yes, it might require a certain mood, but when that mood strikes, *Remix Party* is a phenomenal exercise in freeform insanity. Burt Bacharach is for pansies.

Various Artists
Burque Luv Vol. 4

Fear Studios
Pulling all styles of electronic music (techno/electro/trance/idm/industrial, etc.) *Burque Luv 4* is a tour of New Mexico's scene. The production quality is fantastic, with a smooth mastering (which I suppose should be expected since the majority of the tracks were most likely recorded digitally). As far as the music goes I'm drawn to the rather unconventional structuring of Leiahdorus' synth pop fueled "Stars." Sadly, nothing stands out as new or inventive, but is evidence that there is a wealth of talent and great things on the horizon in New Mexico.

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I didn't intend to only review singles and EPs this month. It just happened that way.

TOP 10 FOR OCTOBER

1. **Pzycho Bitch** - *Big Lover*
2. **Dead Hollywood Stars** - *Go West*
3. **God Module** - *Perception*
4. **Frames A Second** - *Disoriented Express*
5. **Noisex** - *Groupieshock versions*
6. **Pulse Legion** - *Evolve*
7. **Golden Boy and Miss Kittin** - *Or*
8. **Ladytron** - *Playgirl*
9. **Covenant** - *Calling the Ships to Port*
10. **Negative Format** - *Static*

Covenant

Calling the Ships to Port

Metropolis Records

Rating: 3.5

The original version of *Calling the Ships to Port* is very Covenanty. This is like the 2002 version of "Stalker" in a very sing-songy storytelling kind of form. Maintaining the smooth, suave sound of the previous albums, it seems like Covenant is staying in the same place without becoming boring. The first two tracks are the single version and the club version. I can't put my finger on what the difference is in these two. The next four remixes are artists unknown to me, but must have some big name since they have a sticker on the front of the cd. Kaylab, Thomas P. Heckmann, Oliver Klitzing, and Christian Morgenstern - the remixes - add some interesting but, again, not distinctive approaches to the song. And as someone pointed out to me, you really could sing "I wear my sunglasses at night" along with a couple of the remixes.

God Module

Perception

Sector 9 Studios

Rating: 4.5

Artists like God Module are leaders in the neo-EBM scene. Their sound is so crisp and filled with the intensity of aggro artists such as Hocico. This EP is the second release from **Sector 9 Studios**, the new home of God Module and **Negative Format**. They created this place after the former label, Inception, controversially disappeared. "Perception", "Transcend" and "Interference" are the new tracks introduced by these Floridians. The tracks are exceptionally solid, clean and catchy dance-floor tracks that stand well on their own. The remixes are good but don't stand out as anything better than the original versions. Female vocals make a beautiful addition to Transcend without sounding typical with the same contrast of *Flesh Field* or *L'ame Immortelle*. Some of the better remixes are done by *Infekktion*, *Parallel*, and *Grendel*. You can expect great things to come from this new label and these outstanding artists.



Noisex

Groupieshock - versions

Flatline

Rating: 3

I shouldn't have anticipated so much from this five track single. My first disappointment was that there were five versions of "Groupieshock". Don't get me wrong, it's a great song, but I hoped for more exclusive material. My second disappointment was that each version of "Groupieshock" wasn't much different from the original and was remixed by Noisex. The variations were minimal such as adding another layer of scrapyard noise, slowing it down and adding the trip-hop beat. The only track worth mentioning as being anything different is the Noise.Sex.No Rock n Roll Version featuring Volker B., a previous member of the live Noisex act.

Funker Vogt

Date of Expiration

SPV

Rating: 2.5

If I wasn't so jaded, I would rave about this single. I've just had an overload of Funker Vogt in the last two years. Ever since *Code 7477* came out last October I have not been powered up to hear another Funker Vogt release. I still feel a strong place in my heart for these guys since I first discovered them, but a renewed interest hasn't been possible with the predictable bpm's, synth lines and war-filled chanting. Three versions of "Date of Expiration" are the highlights. Second World and Traumatic Event are exclusive to this single that serves as a teaser to the album "Survivor" coming out on October 22nd. I am still interested, but I don't expect much.

Pzycho Bitch

Big Lover

Pro Noize

Rating: 5

Big Lover is the second single from Pzycho Bitch's debut album, *Eden*. The cd is complete with six tracks of danceable rhythmic noise and a bonus video of *Big Lover*. Something that makes this single so good is that there are only two remixes of *Big Lover*. Singles with 6 versions of one song can be so boring. It was a real treat to get other favorites from *Eden* as well as a new track, "Face in Your Hand". The three remixed tracks are executed wonderfully by *[S.I.T.D.]*, *Sleepwalk* and *Thomas Rainer* of *L'ame Immortelle*. The *Big Lover* video shows some clips of the beautiful Sina and stars the *Big Lover* himself, Leif from *Mono No Aware*. If you were at the show in August you will recognize the shirt and the pretty boy dance moves.

LAME ASS

WITH YOUR HOST KEVLAR7

previews

Saturday 5th : What is truly amazing about The Distillers is that they pulverize all the lame attempts to make saccharine punk rock by playing down and dirty gutter punk that is somewhat similar to early Rancid. What sets The Distillers above and beyond is their female singer—the pure definition of “pierced punk goddess.” Expect to hear tons of new tracks off their latest sophomore release *Sing Sing Death House* when the band blows the roof off *Brick's*.

Monday 7th : For those who appreciate great southern-fried music without the watered down alt-country sound there is *Southern Culture on the Skids* at *Liquid Joe's*. These guys are long-term vets; they've sharpened and developed their style of finger lickin' white trash grooves meant for those who appreciate real music about being drunk and lonesome. Live, these guys like to throw out fried chicken while forcing the liquored-up crowd no alternative but to perform the drunken swagger on the corn rocket, blasting off with the SCOTS brand of rockabilly-ish funk.

Monday 7th : Any band that enthusiastically embraces the punk/pop tag and works with shitty kiddie punk band Sum 41 gets a wary nod from yours truly. But *Autopilot Off* plays extremely fast while retaining a melodic sense without becoming truly annoying. No gimmicks, no attempt to dumb down the sound, just four truly inspired guys who want to play with all the true energy and gusto of a band made up of musically passionate people. When the band plays at the *X-Scape Basement*, make sure to check out openers *Noise Ratchet*. *Ratchet* is a group that is a blending of loose bent-up emotions that are brought to the surface with a compound of post-grunge, punk and complex arithmetic chords that fluctuates between alt-rock and emo-core.

Tuesday 8th : When a band is described as best representing Nick Cave when he was a teenager, my interest spikes greatly. This description is given to *Love Life*, who will be playing at *Kilby Court*. They've been pegged as a band that's “a walking contradiction between the violent and fragile, aggressive and passionate, ugly and beautiful,” sort of like the missing link between The Birthday Party and Bauhaus with a post-punk backbone. Their female vocalist growls and wails in a bastardized blues form while the music twists into demented operatic-rock of dark proportions.

Thursday 10th : Remember the glory of hearing the Stray Cats for the very first time? Many people will relive that moment when they see *Cave Catt Sammy* at the *Zephyr Club*. Being one of the youngest bands out there in the rockabilly world

doesn't even phase these guys, since they play music like forty-year veterans. Jazz, jump-swing, rockabilly, honky-tonk, and rock n' roll numbers are all there with tongue-in-cheek humor that speaks the truth about all the vices and heartbreaks of life. Perfect for a night of numerous Tanq n' Tonics.

Friday 11th : It's SLUG's monthly local music festival at the *Urban Lounge*. *Localized* is always the second Friday of the month. First up is *The Black Dots*. They will bring sanity with their all covers set of more obscure punk rock treasures, quite an achievement for only two guys. Next is *Never Never*. Like Jack Torrance in *The Shining*, these disturbed fellows perform dark melodic noise somewhat like early Neurosis. And last is probably the most well-adjusted of the previous two, *Le Force*, an instrumental metal trio whose debut just came out on the local label Alpha Male Records.

Friday 11th : Probably the best line-up of the month is at *Brick's* and starts off with openers *Boyssetfire*, a group that perfectly balances hardcore and emotionally charged anthems that take the breath away. Their confrontational socio-political messages, scathing guitar attacks and hysterical screams are juxtaposed with delicate guitar and passionate



Voodoo 10/22 @ X-Scape

singing. Also opening is *Atheyu*, a complex breakdown of metallic hardcore and dark emo that is frustrated between a torment of pain and revenge. Headlining this is the epic *Snapcase*, touring in support of their latest, *End Transmission*. Arguably their best effort to date, *End Transmission* has moved so far beyond hardcore that it's no longer possible to define it as anything. Check out one of the greatest bands of our times that just gets better with each new disc. At press time we have just been notified of a fourth band added to the bill, *Vaux*.

Saturday 12th : Turning away from their prior metal-hardcore induced albums, *Cave In* produced *Jupiter*, which went ninety degrees from their previous sound. *Jupiter* was a sonic masterpiece that took elements of Into Another, Hum, Failure, Killing Joke and other epic rock outfits. Let's hope that when the band plays at *Brick's*, they showcase a ton of new songs from their upcoming release on RCA Records.

Tuesday 15th : As garage rock finally starts to break through to the dumbed-down audiences of America, the banner waves proudly from Sweden. Sweden exports a ton of rock n' roll and garage rock bands and one of those is *The Division of Laura Lee*. They will be playing at the *X-Scape Basement*. Having just released their debut *Black City* on Epitaph/Burning Heart Records, *The Division* takes elements of The Hives and The Strokes but adds a sophisticated retro pop sound that is both soul-infused and engaging in its energized rock form.

Wednesday 16th : Burton Snowboards are like religion to some people. For those who reverently follow the holy boards of the mountain, check out the

Burton Party at Brick's. With doors opening at six, make sure to get there early, to check out *Rahzel* from The Roots, *Beatjunkies*, *Souls of Mischief*, and local DJ *Juggy*. While all this music is going on, make sure to keep an eye out for six national snow-pro's fronting their style at the show. Since this is an early show, there is also going to be an after-hours party at *Lazy Moon*. Talent is being kept a secret.

Saturday 19th : Jazz sound somewhere between improvisation and structure is what makes *Karate* a group with a completely artistic sound that has won them fans throughout this state, who I'm sure will be out in force at *Kilby Court*. A truly adventurous band, *Karate* focuses on obscure timing, progressive bass lines, noodling between chords and solos on the guitar, and free-form drum work. Having released their new offering *New Boots*, this developed three-piece takes their schizophrenic sound to new heights of the jazz-rock spectrum.

Saturday 19th : *Sevendust* have moved on up the corporate ladder and are currently on tour with *Creed*. They will be playing the *Delta Center*.

Sunday 20th : Probably the most fascinating thing about *Cky* is that they have conflicting degrees of



Karate 10/19 @ Kilby CT.

extremes in their music. An average listener hears harsh guitars that pulsate and grind with growling vocals on one song. But what really catches the ear is when they produce tracks that are absolutely stunning with a beautiful, passionate voice singing over pristine tracks that are melodic and powerful on others. The whole picture of *Cky*, which can be witnessed at *X-Scape*, takes the greatest elements of *Faith No More's* musical prowess and *Revolting Cocks'* trashy dance industrialism thrown together for maximum effect.

Tuesday 22nd : The Ugly Spirits Tour features *My Life With The Thrill Kill Kult*, *Voodoo*, and *Cherrie Blue* (formerly of *Lord Of Acid Fame*). All artists are supporting new records. The debauchery will hit *X-Scape* around 8pm.

Thursday 24th : The punk band from England that released the first album and single, “New Rose,” wasn't the Sex Pistols, it was *The Damned*, and they are going to give *X-Scape* a lesson in history. A schooling on such classic anthems of bite-sized masterpieces as: “Plan 9, Channel 7,” “Nasty,” “Love Song,” “Problem Child” and “Smash It Up.” If these wonderful blasts from the past aren't enough, *The Damned* have released a disc on Nitro Records titled *Grave Disorder* and it is one of their most powerful recordings. Opening this night of orgasmic audio penetrations is psychobilly powerhouse *Tiger Army*. For those AFI kids who still don't understand, Psychobilly is rockabilly mixed with 50's type B-Movie creepy monsters, which *Tiger Army's* new EP *The Early Years* six out-of-print and unreleased tracks gives testimony to.

Sunday 27th : A quick introduction to the members of **Eyes Adrift**, a group that will be playing at *Liquid Joe's*. The drummer used to play in Sublime. The guitar player was a member of the Meat Puppets. And the bass player was in a band called Nirvana. **Eyes Adrift** construct melodies that are reminiscent of the Meat Puppets, but with an almost alt-country twang. The music is well constructed, while the singing is passionate and the lyrics biting on a variety of subjects. Expect to have the air sucked from the venue and replaced with content that is a mixture of half euphoria and half arousal.

Sunday 27th : A fine example of a band that, album after album, never changes its signature sound but avoids mediocrity is **Hot Water Music**. The group's latest is called *Caution*, and after repeated listens from an exuberant Kevlar, I have decided that it is pretty close to surpassing their masterpiece *No Division*.



Vaux play SLC twice this month-10/11 & 10/27

Expect to see HWM's signature jazz fusion bass and drums complementing Fugazi-esque guitars on fire at *Brick's*, with the dueling vocals that will leave people stunned. Opening is **Thrice**, who sound like a carbon-copy of **Boysenberry** (but nowhere as good), and **Coheed and Cambria**, reminiscent of the rock-opera-metal sounds of *Into Another*.

Volcom Entertainment's Vaux will be playing this show as well, making it their second time thru town this month. You gotta hand them some credit to them for scoring opening slots for two kick ass bills!

Monday 28th : Mention **Built to Spill** in this column and it's a guarantee that whatever show is previewed, people will turn out in record droves. I'm sure that many people will recognize **Doug Martisch** of the aforementioned group. For the uninitiated, Mr. Martisch's solo work is chock full of Americana rock. His acoustic work and slide technique is truly awe-inspiring. This talented guy from Idaho rarely ventures out on the solo road so make sure to check him out at *X-Scape* for a show that will truly be crowded with *Built to Spill* fanatics.

Monday 28th : Since Halloween is rapidly approaching, I highly encour-

age everyone to head down to *Burt's Tiki Lounge* for a creepy night with **The Voodoo Organist**. His disc *Exotic Demonic Blues* is worth numerous spins by virtue of the lone organist going to town on the eerie instrument, complete with B-movie effects in the background. The lone blues man plays just that, Dixie-induced soul music full of scary references to those natural and slightly unnatural things in life. Sound like a bizarre night? You bet. Expect a rollicking evening of exotic satanic blues and drunken saunters that is more than enough prep for the night of Hallowseve.

Thursday 31st : For those who dig retro-garage music, check out the **Red Bennies**, who hopefully everyone at *Sabbath* had the pleasure of seeing. Also that night at *Urban Lounge* is **The Wolfs**, reminiscent of great retro-garage bands blended with classic punk fury. Think *The Doors* and *The Who* mixed with *The Damned* and *The Ramones*. Also on that night is a band from San Francisco called **Birdsaw**, sonically similar to epic outer-space noise and indie deconstruction. With a powerfully P.J. Harvey sounding female vocalist giving the music a sharp cutting edge, **Birdsaw** is a group to give undivided attention to. So make sure to wear your favorite beatnik suit and wig, it is Halloween after all.

November : Friday 1st : One of the funniest and greatest bands to ever tear it loose and get semi-naked on a stage will be at *Brick's*. **The Vandals**, who bands like *Blink 182* and *Sum 41* are basically ripping off, will showcase lovely little gems from their brand new offering *Internet Dating Super Studs*, which is actually a log on device where one can post a profile and picture so that you can either date a member of the band or date a *Vandals* fan. Pure Genius!! Lyrically and musically, expect *The Vandals* to punch y'all in the guts with their brand of hyper-active So. Cal. style punk and laugh-until-you-puke or spew milk out of your nose. Opening is **Tsunami Bomb**, with a female vocalist who sings with a beautiful voice, making aggressive arguments against social shortcomings and other apparent problems in the structure we live in.

November : Saturday 2nd : Low is a band made up of non-Utah Mormons who take fundamental approaches to slow-but-daunting rhythms that dip like a slow sunrise after a heady night of soul-searching. Watch as *Low* defines these moments of pleasure at *Kilby Court*.

GALLERY STROLL

WITH MARIAH MELLUS

Gallery Stroll takes place on the third Friday of every month; in this case it's October 18th, from 6pm to 9pm.

If you would like to turn me on to any new galleries or shows you can email me at mariahm@worldstrides.com

Derek Dyer Gallery located at 850 South and State Street just opened its doors last month and is quickly gaining momentum. For the October Stroll Derek has tuned it over to the KIDS. A fun and crazy but not scary maze will start off the show on October 3rd. Children's art from local schools and the **Bad Dog Organization** will be on display in the main gallery. While the artist featured last month **Christopher Coleman** will move to the back patio. The lights come on after 9pm with *CONFUSION MAZE*, with lasers shooting around the maze and live D.J.s until 12pm for only five dollars. From 3pm to 9pm it's two dollars for kids up to 12 years old and one dollar for adults. Proceeds will benefit the Local Schoolteachers' Fund set up by Mr. Dyer.

Phillips Gallery, located at 444 East 200 South is featuring artist **Patty Kimball**. Patty works with oil on canvas and will be exhibiting her figurative work. A reception for the artist will be held on Gallery Stroll evening from 6pm to 9pm. You can also check out an example of her work on the Phillips Gallery website, Phillips-gallery.com

Glendinning Gallery located at 617 East and South Temple will feature a show entitled *FOUR YOUNG ARTISTS*: while they are young they are not green. These four men, **Steve Larsen**, **Jason Jones**, **Nate Ronninger** and **Chris Miles** have been making waves in the Salt Lake art scene for years. The show has somewhat of a universal front with all of them having a background in oil painting. One thing I can say for sure about this show is I don't know what to expect. Jason has recently returned a new man from the art workshops in Helper while Steve Larsen blew me away with his new style of painting. Chris Miles will give you the munchies while Nate Ronninger might have a toy for you to play with. The Show runs from October 7th until November 29th with an artist's reception on Gallery Stroll night from 6pm to 9pm.

Hallside Gallery located at the *University School of Medicine* at 30 North Medical Drive room AC113 will feature well known artist **Szugye**. You may have seen his work recently at *Art Access*. Szugye has a very hip style of bringing the roaring 20's in to your living room. His recent shows have displayed the painting with a coffee table place in front of the painting or a couch facing the art show; the viewers feel like they are part of the painting. Szugye works with oil and masonite and creates a beautiful scene that you so want to be a part of. Whether it's autumn in New York or lovers that refuse to be torn apart, Szugye's work is timeless. On display from October 1st until October 31st from 7am to 5pm Monday through Friday with an artist reception from 11 am to 1pm on October 3rd.

Art Access located at 339 West Pierpont Avenue will feature work by **Ruby Chacon**. This show titled *Living with Ancestors; My search for Dia los Muertos (Day of the Dead)* is a retrospective of Ruby's ancestral beliefs and the affect of those beliefs and traditions relating to the day of the dead. A look into the *Marigolds* and *Skeleton*, *Offerings* and *Shrines*. The work is very colorful with lots of texture and several layers of paint depth. This show is on display from October 16th to November 8th with the Opening reception on Gallery Stroll evening October 18th from 6pm to 9pm.

Salt Lake Arts Center located at 20 South West Temple Host Artist **Jack Dollhausen** who will display his latest work entitled *A 30 YEAR START*. Dollhausen is a Washington State Professor who majored in Electronics and Fine Art. His work is a combination of these two passions and the balance is unbelievable. His work is fun and interactive. You may trigger it with a sound or a motion; he even has a piece that sounds off if you are radioactive. The viewer can play with these triggers, yet the beauty of the art is not lost.

This show runs from October 18th to November 1st. You can also check out Jack Dollhausen's work by typing his name in to your local search engine.

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An Update with The Used

by Carly Fullmer

Well, it's the day of the Big Ass Show, and I'm in a small room at the State Fairgrounds with Bert McCracken, Jeph Howard, and Quinn Allman of The Used. We're all sitting on the tile floor, which Quinn is drawing a picture on. "We're probably going to get fined for this," he says. The interview started off swimmingly with Bert shoving a piece of ice down my pants saying, "You're lucky that wasn't down your underwear." The rest of the interview followed suit and we talked about many interesting issues like selling out, why Patrick Swayze sucks, the correct pronunciation of "mayonnaise," their signing to Reprise (Warner) records, vegetarian hot dogs, and their history with the Big Ass Show.

Note: Many, many instances of the word "like" were deleted from the dialogue of this interview. Quinn asks, "Do I say 'like' way too much?" Yes Quinn, you do.

SLUG: Let's start out with the most important question of the day. Is Bert in fact dating Kelly Osbourne?

Bert: That's your first question?

SLUG: Yes, didn't you hear that SLUG is now a tabloid?

Bert: Kelly's a really sweet girl. We've been on

ested in Island. But at the last minute, Warner flew us out to L.A. and they didn't pamper us at all or anything, they just took us straight to their office and said, "This is exactly what we think of your band, these are our intentions."

Bert: They were really pumped about our music and really serious about us having a career. They weren't trying to pump some radio songs.

SLUG: So I guess a buzzword in the business is "creative control." Like when I hear that one of my favorite indie bands has signed to a major, I breathe a sigh of relief if they have been promised complete creative control. But is there any truth to that? Were you guys promised it? Do you actually have it?

Bert: Oh, we have it.

Quinn: Yeah, all creative control since the beginning.

Jeph: It's pretty indie.

Bert: Pretty indie? Yeah, it's pretty independent.

SLUG: Oh, is that what indie means? I've always wondered.

Quinn: No, no, it means the Indy 500.

Jeph: No, it's Indianapolis, Arizona, like when we played there for the Warped Tour.

Bert: I thought it was Kansas.

Jeph: Kansas molasses.

Quinn: Since the onset of AIDS, there will be no ass-kissing on the job.

really don't give a fuck about money. I really don't give a fuck about money. Fuck it dude, like I don't give a fuck about it, dude.

SLUG: So why didn't you guys sign to an indie if you don't care about the money?

Quinn: Every label sucks. At the end of the day, everyone just wants to be cool, swear to God. We want to get our music out to as many people as we can. For anyone who thinks that we just jumped on a major label to have it easy, you're wrong. . . we've been on tour for the last 8 months with very little tour support.

Bert: Yeah, we're still roughing it like any other band. Before I was actually involved with the music industry at all, I had the same preconceived notions about major labels as every other punk kid, or kid who wasn't down with bands selling out.

Jeph: Doesn't selling out mean going against everything you believe?

SLUG: To me, a band has only sold out when they've changed their music to appeal to the masses.

Jeph: Yeah, so we're 100% us, and we have the control. So whatever we want is what we do, so there's no way we can sell out. Of course, unless

"...there's no way we can sell out. Of course, unless they give us enough money."

—Jeph Howard



dates before. Can you erase that?

(That's all Bert had to say about it, but inside sources say that the couple was seen around 4:15 at the Graywhale CD tent holding hands!!!)

SLUG: You guys are headlining the Big Ass Show. What do you have to say about that?

Jeph: You know, last year I couldn't even come to this show cause I didn't have enough money.

Quinn: What happened with us is really crazy. It happened for us. We're headlining the show today and two years ago, we gave John [Feldman, of Goldfinger] our demo at this same show. This is a dream come true, this is it.

Jeph: Did you see my tacky bracelet? It's got magnets on it so it's not so tacky. It's for my damn wrist. [Jeph then begins talking about his tattoos, pointing to one on his forearm, he says] It actually swelled. Swelled? Swollen? Was swollen? It was swollen right here. It was the weirdest thing ever, besides that whole Quinn fucking the dog thing.

Colby (SLUG photographer): In the last interview wasn't Quinn fucking something else?

Quinn: Yeah, a mayonnaise jar.

Bert: Maynase?

Jeph: Mayohnayse?

SLUG: Mahnayse? OK, anyway, so we know that you gave your demo to John Feldman. Then you signed to Reprise. What was the whole legal process with signing to a major label? Was it all politics?

Quinn: We were kind of in a bidding war with maybe 10 different labels and we were really inter-

Bert: Sgood.

Quinn: Sgood.

Jeph: Sgood.

Colby: Did that follow any train of thought? Any pattern?

SLUG: Yeah, sure it did. Didn't it?

Bert: Why are you trying to ask me all these questions? It's like you're interviewing me or something.

Quinn: Erase that.

Jeph: Can you go back and erase the sgood thing too?

SLUG: OK, getting back on track, let's talk about money. Every band I talk to, yourselves included, say that a huge reason why you signed is so you didn't have to get real jobs and so you could get paid to do what you love. You're on a major label. Is it what everyone says, are you making a killing, or just making enough to stay on tour?

Quinn: I guess we'll start making money, that's what we hear.

Jeph: Yeah, if we sell enough records to do that.

Bert: I just signed to a major label so I could meet a lot of nice people and stay on tour for the rest of my life. I don't give a fuck about money. I really don't.

Jeph: I'm happy just to play my bass, that's all I really care about.

Bert: A lot of people probably say that they don't give a fuck about money so there's nothing I can really say to make it sound more legitimate but I

they give us enough money.

Quinn: Can we erase that too?

SLUG: I'm going to have to erase this whole interview.

Jeph: Are you going to the show on the 18th?

SLUG: Yeah, I was going to ask you guys about that, if it was just an Orem rumor or not.

Bert: No, it's true. And The Start's playing.

Quinn: I love The Start.

SLUG: Did you guys change your name when you signed? I heard it used to be just Used.

Bert: Yeah, it used to be Used, then we changed it to The Used.

SLUG: Why, did someone else already have that name or something?

Bert: No, it's just that we heard that bands with "the" in front of their name are doing very well these days. The Strokes. The Hives. The Vines. The White Stripes. But hey, let me say this, fuck The Strokes, fuck The Vines, Fuck the Hives.

SLUG: And The White Stripes?

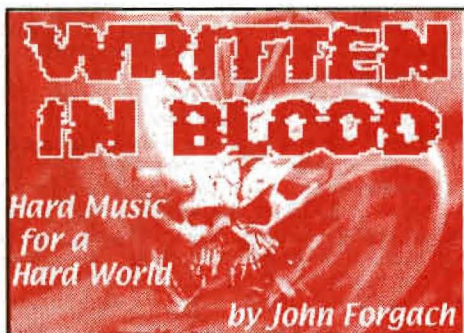
Bert: Yeah, fuck them too.

Quinn: Can I say something right now? The best band in Utah right now is New Transit Direction.

SLUG: What about The Used?

Bert: You know who the best band in Utah is right now? The New Transit Direction.

You can see The Used with The Start at Suite 13 in Lindon on October 18th.



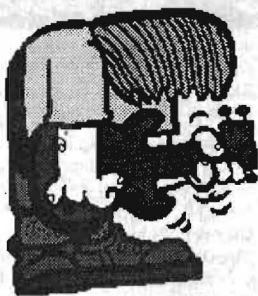
Firewind's debut album *Between Heaven And Hell*. Fredrick's strong vocals kind of remind me of former Alcatraz vocalist Graham Bonnet and fit nicely with Gus's playing. His vocal performance is forceful without crossing the line into sounding overly dramatic. Over-all, the music from *Between Heaven And Hell* steers far from the mistakes that most power metal bands make (over-use of double bass drumming, over-use of chorus vocals and lack of tempo variation). The only track that gets a little too "power metal" for my taste is track four "Destination Forever". Firewind, especially Gus G., exhibits tons of musical know-how. Gus's song writing abilities and mind-boggling solo guitar work show maturity well beyond his years and he displays an incredible understanding of rock guitar both past and present - all at twenty one years old! *Between Heaven And Hell* has the polished sound that many bands are lucky to get by the third or fourth album of their career. A great cover of the Scorpion's, "Pictured Life" was also included on the album

EARACHE : Now that Erik Rutan has left Morbid Angel he'll have extra time to devote to his own band **Hate Eternal**. He'll also have time for the multitude of other tasks that he has taken upon himself. Erik has kept himself busy in the last few years as a guitarist for Morbid Angel, guitarist for his side band Alas, running his Mana Recording Studio, producing for his former band Ripping Corpse (currently re-named Dim Mak) and recording and producing the latest from Hate Eternal, *King Of All Kings*. *King Of All Kings*

LEVIATHAN : Twenty one year old Greek guitar sensation Gus G. is breathing new life into the often stale world of melodic power metal. Gus and former Kenziner vocalist Stephen Fredrick were brought together by Leviathan's David Chastain for

follows the same approach as their debut *Conquering The Throne*, with speed being the main emphasis of the song writing. The insanely fast drumming performances that Erik expects out of his drummers, with current drummer Derik Roddy being no exception, borders on inhumane treatment. Erik did a superb job handling all of the guitar duties (solos and rhythms) since the departure of Ex-Suffocation guitarist Doug Cerrito. Many of the songs were written with multiple, layered guitar parts - a main component of the "slower" parts of the tracks. Other areas of the songs have two distinct guitar parts on opposite channels adding a chaotic, layered feel. ----- *Dissimulate* is the follow-up to Australia's **The Berzerker's** 2000 self-titled debut. It's this band's goal to push the envelope of extreme music. The guitar work and song writing are better this time around and the vocals remain effective by running the gamut of the death vocal style. The drumming on the other hand is as atrocious as ever. A drum set is pictured on the back of the slipcase promo that I received, but I would have guessed by the sounds of it that they were all programmed. Plus they added some sort of audible buzz to the drums during the mix. I got somewhat used to the buzz by about track six, but couldn't stop thinking of how much better this music would be with a normal drum sound. A five minute and thirty-four second (over twice as long as the average The Berzerker original) cover of Carcass's "Corporal Jigmore Quandary" was added as the last track.

VICTORY : Speaking of Carcass.... Many bands have been compared to the gods of grindcore since their break-up in 1995. Some of the comparisons were due to blatant copy-cat performances (Impaled), while others have come from subtle similarities. The latest band to carry the Carcass torch is Chicago's **Dead To Fall** with their album *Everything I Touch Falls To Pieces*. While it doesn't sound like it was Dead To Fall's intention to become the Carcass of the '00's, a definite *Heartwork / Swansong* / with a touch of *Descanting The Insalubrious* influence is evident. As the bio eludes, this band's music was also shaped by the technical, Swedish metal scene. Dead To Fall's music is solid. They combine a mid-tempo grind with an occasional speed blast. Their melodic, dual guitar approach gives the songs a good feel and contains at least a hint of technical ability. The entire band was mixed perfectly, revealing the power of Dead To Fall's music.



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...And Oceans is about having no restrictions or limitations, it's about maintaining the ultimate freedom of mind. Cypher further showcases the band's provocative, contradicting, and paradoxical form of expression that is composed of an aggressive mix of industrial/electronic music and blasting black metal carnage!



INTO ETERNITY – DEAD OR DREAMING

Into Eternity merge the aggressive, hostile, rhythmic attack of Death Metal with the clean melodic color of progressive passages. On Dead Or Dreaming their sound is accented with atmospheric keyboards, slippery dynamic bass, and powerful drumming.



SOURVEIN – WILL TO MANGLE

Featuring the Bulldozer guitar tone of ex-13 guitarist Liz Buckingham, Earthquake low end frequencies, strangled desperate vokills, and monstrous, battering drums. Produced and recorded by Billy Anderson. Vitus meets Flag Southern-fried DOOM METAL! On tour everywhere with the Brothers of Conquest.



SHADOWS FALL – THE ART OF BALANCE

Taking their sound to the next level with The Art Of Balance, Shadows Fall offers the perfect blend of metal riffing, virtuoso solos, hardcore breakdowns and classic rock hooks! Just toured with Hatebreed and Six Feet Under! Check out www.shadowsfall.com for all the latest on Shadows Fall! The first pressing contains a bonus CD-ROM disc, so don't hesitate...buy it now!



LIMBONIC ART – ULTIMATE DEATH WORSHIP

"The Ultimate Death Worship approximates aural contagion as successfully as Limbionic Art, or any other band in the Norwegian black metal nethersphere, ever has..." - Brave Words Bloody Knuckles



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"A heaving and devastating portrayal, filled with surging and crushing power that is destined to obliterate all in its path through this massive death metal pilgrimage" - Brave Words & Bloody Knuckles



DARKANE – EXPANDING SENSES

Darkane's original blend of old school thrash, death metal, nu-metal and progressive metal combine to create a unique, futuristic sound which is unlike any other metal band around. Their clever mixture of clean vocals with harsh metal screams, progressive melodies with blistering riffs, and old school flavor with a nu-metal edge all combine to make Expanding Senses their finest release yet.



KATAKLYSM – SHADOWS AND DUST

Canada's Kataklysm, the inventors of "Northern Hyperblast" and one of the most brutally fast and technically advanced bands on the planet are back with their newest album, Shadows & Dust. The album builds on their signature hyperblast style while venturing deeper into their demented minds with noticeable musical progression and advanced proficiency. Available October 15th!



DERIDE – FIRST ROUND KNOCKOUT

Darkane's original blend of old school thrash, death metal, nu-metal and progressive metal combine to create a unique, futuristic sound which is unlike any other metal band around. Their clever mixture of clean vocals with harsh metal screams, progressive melodies with blistering riffs, and old school flavor with a nu-metal edge all combine to make Expanding Senses their finest release yet.



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Acid Mothers Temple FamilyDo Whatever You Want,
Don't Do Whatever
You Don't Want

DAVEY PEARSE

A must-have compilation with 3 discs of spaced-out bliss featuring Acid Mothers Temple, their side projects, and artists they've released on their label. Most of the tracks are previously unreleased, and the few that were came out in limited editions of 50-100 copies. The centerpiece of the small box set is a 60 minute studio version of AMTS live staple, "Pink Lady Lemonade." The song revolves around a small lysergic guitar phrasing, analog floating in and out with layers of swirls and swooshes, building up into a fiery pace, breaking down halfway through before segueing into a distortion fest/feedback mantra, until the flutters of the spaced zapped synths bring us back into an alternate decoding of the psychedelic classic. Disc 2 is an eclectic mix, throwing in Tsuyama Atsushi's throat-singing folk warp, his 1979 recordings with enigmatic Nepalese artist Gopal, the savage psych-punk antics of the Cosmic Riders, the tribal space of Floating Flower and Nipponianippon, and acid chanson from Frederic and his band Ueh, among others. Disc 3 takes the whole thing into outer space, flowing nicely through drone meditations from Miyamoto Naoki, Shago Nari's fuzz-soaked folk, the cosmic side of vocal obliterator Masonna in Space Machine, and others before master of ceremonies Kawabata Makoto, featured on nearly all tracks, closes the set with a long reflection of the galaxies. AMT will be touring again in November before taking a year off in 2003.

Barry AdamsonThe Ring of
Nothing Hill

MARTIN HOLLS

Imagine a huge wave coming in to crash a tiny coastal village. Now imagine that the wave is an orchestra, and riding atop it is George Clinton. That's the sound of Barry Adamson. From the opening gangsta background noise (Adamson is from the pretty dangerous streets of Moss Side, Manchester); Adamson infuses his music with a strong sense of political thought and humor, especially on songs such as "Black Amour." "The Kings" work on film soundtracks is quite apparent here, especially in the sweeping introductions to many of his funk-fests. If a movie were to be made to suit this soundtrack, it'd have to star Richard Roundtree. However, the strongest thing to be said about the music is that Adamson never gives his listener a dull moment

Jason Anderson/Wolf ColonelSomething/
Everything

STAKENIZED

The album title's riff on Todd Rundgren's classic album *Something/Anything* denotes Anderson's ambitions as a pop songwriter. The sometime guitarist in Portland GBV tribute band Giant Bug Village has his penchant for big hooks and weird song titles from Bob Pollard. In "Jet Ski Accidents," he sings "Don't you think we should kiss while the Husker Du is playing... have you ever sung along to New Day Rising?" Fans know his stuff well enough to sing along with the WC at live shows. Production help from labelmates Phil Elvrum (Microphones) and the Blau brothers adds an experimental dimension to the lo-fi sound. He returns Oct. 4 with Mirah for his second visit to Kilby Court in under a month.

The Apples in StereoVelocity of
Sound

STAKENIZED

If anyone's come close to making the perfect pop album, it's Robert Schneider. This is just the latest installment. This one doesn't have a Volkswagen ad, and lyrics sometimes don't get much deeper than "the rain falls down on the ground/the rain falls bringing me down," but when you're dancing around uncontrollably to this, and you will be, who cares? The Apples in Stereo crank out hooks faster than the speed of sound.

Asylum Street Spankers

My Favorite Record

KEVLAR

Those who like Americana roots music should rush out without delay and buy this masterpiece of a record. Combining the best of blues, folk, 20's sultry swing jazz, rockabilly and other great styles of the past, Asylum Street Spankers play with musical proficiency that would make any true music snob soil themselves. The pure entertainment that this band evokes is what makes them so above and beyond anything that is currently being released this year. Switching between the be-bop female vocals to the whiskey-gruff male vocals gives this disc a great amount of replays on the old player. A perfect disc to put on during the party when everybody is completely tanked out of their minds and ready for a humorous feel-good record.

Eric BachmannShort Careers:
Original Soundtrack
for the film Ball of Wax

STAKENIZED

Renowned as the frontman of the Archers of Loaf, then Crooked Fingers, this is Eric Bachmann's first release under his own name. It's for a film by director Daniel Klaus, in which baseball degenerates into a blood sport. The music is similar to Superchunk's Mac MacCaughan's album under the name Portastatic, *Looking for Leonard*: lots of dreamy atmospherics, but much more eerie, as befitting the subject matter. It's another side of Bachmann's musical mind. It may not be the case with some of the characters in the film, but for Eric Bachmann at least, the *Short Careers* moniker is false advertising.

Brant Bjork & The OperatorsBrant Bjork &
The Operators

MARTIN HOLLS

When Brant Bjork's self-titled debut is good, it sounds as if the new Beck CD has hit your player, and the poppiness that leaks from it is insatiable. When the CD isn't, it becomes a horrible dive into realms of experimental improvised jazz, with some sort of barely discernible beat behind it. While Bjork and his Operators have a strong sense of musical inventiveness, their innate catchy song craftsmanship is simply lost within the other, much less exciting and random instrumental numbers. More than anything, the CD shows us why we need Napster; so we can only get the good stuff.

Black WidowsStops A
Beating Heart

SHAME SHADY

Hardcore lives, fuck! And I ain't talking about those trendy fakes who think they're hard because they drop-tune and jack the distortion. I'm talking about freaks who refuse to get used to the shit, making extreme music for drastic times. On this raging platter, which hit back in May, B.W. unearth a radical concept unheard of since the 80's: opting to make music without consideration of mass appeal and fostering the spirit of revolution like all good patriots should. Comprised of former members of By The Grace of God, Endpoint, The National Acrobat, and Automatic, these cats ain't no joke. It's time you recognize the implications of "The War On Evil" and repeat after me: "I found dissent with one eye on the war - one on the message sent."

Biffy Clyro

Blackened Sky

MARTIN HOLLS

Hold on. I'm really confused. Scottish people can't rock. They can only write depressing pop songs or create walls of distorted guitar noise, except for Biffy Clyro, one of the most rocking bands to have come out of the country in years. From the Smashing Pumpkins-esque "27" (just try and listen to it without thinking of "Bullet With Butterfly Wings," but without the rage), to the insanely heavy opening of "57," these guys barely stop for a breath. Some of the most unusual (for Scotland), yet also recognizable (for America) music to come out in a long time.

CD Reviews

DFA Records

Black Dice

DAVEY PARISH
Beaches and
Canyons

If America is truly the melting pot we champion, then our arts and culture are a reflection of that. Black Dice is a group of young musicians from melting pot central, New York City. Their music is a hodgepodge of elements. They release a few contrasting blurps of analog-y keyboard tweets and gurgles or curiously jibber jabbed vocals amongst the cosmic melodies and intricate percussion. It's mostly a grounded affair, like that classic video game Battlezone. You're enclosed in a stuffy tank with only a periscope to see out, and the occasional scent of lowers and napalm wafting through the cracks.

Real World

Blind Boys of Alabama

WALTER
Higher Ground

Higher Ground doesn't come close to the 2001 release *Spirit of the Century*. At first I was disappointed by the weak recording, but hell, these guys are about 80. One can't expect a masterpiece every time, even with that much experience. I wouldn't buy *Higher Ground* new, I'd look for it used. Some converts might arrive at the Blind experience thanks to the appearance of Ben Harper and the newly crowned God-of-the-jam-band-by-way-of-sacred-steel-congregations Robert Randolph. I'm not one of them. The record is weak and not recommended for die-hard gospel music devotees.

BYO Records

Bouncing Souls with Anti-Flag

CARY FULLMER
BYO Split Series
Volume IV

Bouncing Souls' lead singer Greg Attonito's voice has such a casual drawl and relaxing effect that I always picture him at the studio, reclined in a La-Z-Boy, nonchalantly spouting out lyrics about old-school NYHC and his pals back in Jersey. That's why BYO's pairing of the Bouncing Souls with the socially, politically and vocally vigorous Anti-Flag seemed a little more like the Odd Couple and less like the genius combo of Rancid and NOFX on Volume III of the same series. As one would expect, the Souls covered one of the only Anti-Flag songs about being in a band rather than banding together to end fascism in the U.S. government ("That's Youth"). The Souls' six song set contains four new ones, the Anti-Flag cover, and a Cock Sparrer cover. Anti-Flag's set also has four new cuts, one Souls cover ("The Freaks, Nerds and Romantics"), and a Buzzcocks cover. It's an intriguing split that fans of both bands will enjoy.

Bloodshot

Neko Case

WALTER
Black Listed

At times, *Black Listed* is kind of spooky. "Look for Me (I'll Be Around)" wouldn't be out of place on a lounge compilation of songs from old-fashioned spy or detective film soundtracks—very reminiscent of "Cry Me A River" as interpreted by Julie London. Does that mean insurgent country has gone all Lee Hazelwood on us? Please refer to Allison Moorer and the opening song of her latest, "Tumbling Down," because Case also references gypsy music with "Pretty Girls." Call *Black Listed* as dark as the title and somewhat indebted to not only the Bad Livers, and obviously Calexico and Giant Sand, but also Hazelwood, London, Morricone, Mancini and of course London's ex-husband—Jack Webb of *Dragnet* fame.

Revup Records

Cold Memory

MARTIN HOLLER
Damage/
No Damage

Cold Memory can't seem to decide what kind of music they wish to perform. *Damage/No Damage* fluctuates frequently between messy emo-style punk rock and subdued Doves-style acoustic moments. While the latter are excellent, well-crafted, melodic moments, worthy of any decent Britpop CD, the emo moments are simply not cohesive enough to tie into the rest of the CD, and it's a shame. It is only there that the CD falls on its face, and it really drags the rest of the album down. Cold Memory is certainly talented enough. They just need to settle down and find a sound that suits them best, rather than trying to encompass all.

Select Cuts

Dubblestandart

DAVEY PARISH
Streets of Dub

The flood-soaked city of Prague seems an unlikely place for dub music, but it is 2002. Hell, they even have Dillinger on a track, after backing him and Lee Perry on their European tours. The dub here is electro new-school stylee, with an emphasis on electro. After finding a footing in the UK in the early eighties, it's no surprise modern dub is branching out all over Europe. The whole continent has been in one big ecstasy-soaked, sweat drenched love-fest with electronic music. Mad Professor's Ariwa seems to be a blueprint, and he shows up for a remix. Dubblestandart approach with enthusiasm an art form already removed a few times, but it never really goes past headshop background music until Dillinger breathes some life into a lackluster Rootsman remix, or Fatsquad high step straight-up drum and bass near the end.

Instinct Records

Gordon Gano

NATE
Hitting the
Ground

This disc was originally conceived as a soundtrack for a movie of the same title that has never been, and may never be released. Gano, frontman of the illustrious Violent Femmes, wrote or co-wrote all the songs on the album, which are performed by a myriad of artists, including Lou Reed and John Cale of Velvet Underground fame. They Might Be Giants, PJ Harvey and Gano himself, among others. The format of this disc is very effective for a movie soundtrack. The songs all fit together because of their similar writing styles, yet they don't all sound the same because they're coming from different musicians. Though I must admit that really none of these songs stand up to anything by the Femmes, Gano's eclectic, original writing style definitely shines, and is interpreted well by most of the artists. The best tracks are the title track by PJ Harvey, the Frank Black track, and of course the track by Lou Reed. This album lands on its feet.

Epitaph

Hot Water Music

CARY FULLMER
Caution

Caution! Hot Water Music, the quartet from Gainesville Rock City, has a new album. This, HWM's 7th full-length, blows everything else the group has done in the past out of the (hot) water. Bassist Jason Black says, "We definitely feel better about this record than anything else we've ever done." And even though every band says that about every one of their new records, this time I'm totally on their side. It's loud, it's fast, it's lyrical and, hello...it's Hot Water Music. Even though *Caution* is a little more poppy and (dare I say) radio-friendly than previous releases, HWM has this incredible ability to make music that is distinctly their own and vastly different from everything else out in the swamp of generic punk. "Remedy," "It's All Related," and "Wayfarer" stand out to me as tracks that will make an even bigger name for Hot Water Music.

Jade Tree

Jets to Brazil

STACKEZED
Perfecting
Loneliness

One of the first bands tagged with the epithet "emo" hasn't been content to settle down on a sound that suited them on previous outings. To their signature edgy guitar melodies, Blake Schwartzenbach and the rest of Jets to Brazil added a few almost 70's rock riffs and extended prog-rock song structures, and you've got something different entirely from their last release, the more upbeat *Four Corned Night*. From the radio-friendly opener "Frequency" to the closer, the brooding "Rocket Boy," loneliness is almost made to sound anthemic. But being without love in the world still sucks. Whether or not you can perfect loneliness, you can write a damn good album about it. Art is like that. Song title of the month: "William Tell Override."

TigerStyle	Ik. Goldfish	K.'s second release fleshes out last year's debut, <i>New Problems</i> , for this solo project of Ida's Karla Schickele. This time the duet is expanded to a "full" three-person lineup, including members of New York band The Malarkeys. Like Ida though, it's largely about the voice. Schickele's incredibly expressive alto and compositions are reminiscent of great piano-based singer-songwriters like Carole King. Along with the wistful ballads, they rock out on "Everybody Knows Your Name" and cover Moby Grape's "I'm Not Willing," complete with pedal steel guitar. The group returns to Kilby Court October 20.
Lost Highway	Merritt Bramble Rose	Here's one to knock anyone with ears flat on their back. Bramble Rose isn't recommended for your mom. Give your mom Allison Moorer. Merritt is for your dad. He won't need Viagra after Tift and your mom will love it. Play Bramble Rose in a nursing home and every male in the place would stand at attention. She sings about not wanting a "surprise" in her song "Sunday." "Virginia, No One Can Warn You" is really the nearest Merritt gets to the pop of modern country and while the song might lift her from obscurity thanks to CMT, the rest of the album avoids such a trap. She honed her skills with hardcore honky tonk act the Two Dollar Pistols, although that experience is barely revealed. Bramble Rose isn't country, folk or rock. The album is simply a recording of experiences written and sung by a young woman with an exceptionally seductive voice.
Smallman Records	Moneen The Theory of Harmonial Value	Just when you thought Canada (America Jr.) wasn't good for anything but hockey and Celine Dion, Moneen comes along and ruins your little theory. With a Jimmy Eat World/Jets to Brazil motif, Moneen combines Taking Back Sunday-style dueling lead vocals and screams with old-school Get Up Kids guitar. The songs are a bit long and monotonous-not for those with musical ADD-but the record is very rewarding when you give it your undivided attention. An excerpt from the track "Half Empty? Half Full? I Never Got a Glass to Start With" shows off Moneen's lyrical abilities: "Even though I feel I have nothing, I still have you with my nothing." But don't let the emo boy act fool you, these Canadians put on a wicked live show that will leave you bruised and bleeding, but definitely not crying.
Sub Pop	Mudhoney Since We've Become Translucent	So Mark Arm and Co. are set to reinvent themselves once again. Mudhoney was one of the first and longest-lived of the bands from the Seattle grunge years, adding a bluesy Blue Cheer fuzz to their slacker noise. That said, this album begins surprisingly tentative, working its way into the psychedelic groove of "Baby Can You See," they slowly, deliberately, waiting for just the right moment to surprise you with the new sound (for them) of saxophone. They stomp on the big muff pedals more in earnest on "The Straight Life," then add an entire horn section to "Where the Flavor Is." The horns are a nice touch, but overall this release is a workmanlike addition to the Mudhoney catalog, like most of their stuff, good but not great. They always were like that car rental company that was no. 2 but tried harder.
Gearhead Records	New Bomb Turks The Night Before the Day the Earth Stood Still	From the opening track of the Turks' sixth proper Gearhead release, this disc smokes like hellfire and brimstone. Combine the drunken rock swagger of early Rolling Stones and blend it with the furious motorcity guitar of MC5 and the Turks' sound becomes apparent. This latest from the Turks is what any fan of band has come to expect, down and dirty rock n' roll. But with this disc, the band jumps between the 50's pop to the 60's sonic fury and dares to experiment with many other styles within that genre to make this much more flexible and diverse than their previous platters. These guys have been influencing retro-garage rock bands around the world for the last twelve years. Anytime you listen to any of the current retro-rock groups that are popping up today, chances are they worship at the throne of the Turks. Find out why.
LMC Records	Off By One Off By One	"There's already going to be 101 punk-powered rock groups debuting this year, so why bother making Off By One the 102nd?" claims the press release for the band. Why bother? Because it's actually pretty damn good. It's not because of the music, it's not because of the young ages of the band (aside from the lead singer, the other members are all 19 or under), but because of the imaginative lyrics pumped out by singer Marc Gould. On twelve of the thirteen tracks (a cover of "Torn" by Ednaswap is also there), Gould shows his already blossoming lyrical abilities in crafting stories about everyday adventures and longings. The music may be generic, but there's no denying the lyrics help Off By One stand out from 101 other bands.
Beatville	The Paper Chase Hide the Kitchen Knives	Imagine if Korn were to actually incorporate art and de-constructive approaches to their music. The Paper Chase deal with the dark elements of life and relationships lyrically, composing a sound that is nearly impossible to pigeonhole, but is somewhat similar to indie bands that use experimentation and improvisation to totally destroy conventional music structures and progressions. Somewhat like a relationship gone wrong, The Paper Chase abuses the senses but the listener can't leave. Instead, one is forced to stay and give attention to the mentally spastic bursts of disjointed guitars and rhythm that make up <i>Hide the Kitchen Knives</i> . The eerie atmosphere prevalent on the album will floor many a naive listener, but those who know how to digest music properly will enthusiastically swallow this bitter pill.
Buddyhead Records	Radio Vago Self-titled	Radio Vago is at the forefront of the "newer-wave revival," the latest craze which is apparently sweeping the City of Angels and only goes to show that nothing good ever comes from HELL.A. Exceptin', of course, for this disturbingly quirky offering of sheer shimmery weirdness. These guys, er, grrrls are seriously sinister mavens of mad fuzz and angular Addam's Family keys. Coupled with Adrienne Pearson's cynically twisted political observations and revealing dark-side poeticism, this plastic makes me feel like I'm on drugs even when I ain't.

CD Reviews

ESD

The Residents

DAVEY PARRISH Demons Dance Alone

The latest movie for your ears from the longest held secret identities, otherwise known as The Residents. Demons Dance Alone is a return of sorts to pop, after a trilogy of interactive projects (Freakshow, The Gingerbread Man and Have A Bad Day), and the disturbing bible stories found on "Wormwood." The Skull's lyrics seem less bitter than in the recent past, allowing the group to sound more joyful and eclectic, not to say all despair has been removed. On the contrary, the torment of the search for meaning and understanding has long been a central theme to much of the group's work and is thankfully and tastefully displayed in the audio drama. Take, for instance, the lyrics of "Ghost Child" against a munchkins-on-acid chorus cooing creepily "We're Coming, Help Me, I'm Alone, It's Dark, So Dark." Watch for live shows in support of this new record, for their live rock operas are nothing short of mind blowing.

Rainbow Quartz

RockFour

STAKERIZED Another Beginning

RockFour is Tel Aviv's answer to 60's pop music, from the Beach Boys to the Byrds and the Zombies, right down to their jangly guitars and affected British accents. They do it better than most indie retro groups out there right now, since they've got their song stylings down and include psychedelic sound effects on organ and vintage synth. In "Government," Eli Lulai sings "here it goes again, is it time to change the government?" and you can't help but wonder if it's a comment on current affairs in the Middle East. This musical attempt to answer the question "can you create a band from merely the sum total of its influences?" is an amazingly listenable musical recycling.

Jetset

Sahara Hot Nights

WALTER Jenny Bomb

Jenny Bomb is an excellent rock 'n' roll record. Elements of punk and even pop are presented, not as raw as early Runaways nor as blatantly sexual as The Donnas, although I do like the girls-on-top imagery of "On Top Of Your World." Toss in some Muffs, sing-a-long to choruses as old as rock music, jump around to the energetic tempos, and do not ever consider the Sahara Hot Nights garage. The most interesting song of the entire album is "Fall Into Line" simply because of the vocal treatment. SHN played Liquid Joe's on Oct. 2nd.

AF Records

Justin Sane

OLD SCHOOL Life, Love, and the Pursuit of Justice

To call this just a solo disc is just insane. Just Justin and his guitar. Yeah, and a few key harmonies and guitar overdubs when proper. I'm sure he meant well, but this spinner comes off as kinda pretentious and a bit self-indulgent. A detour through Justin's over-active self-consciousness and caffeinated sobriety. I can't tell if it's thinly veiled sarcasm and irony, or straight-up naivety, but he takes it to the American imperialist dream, college students and flag-wavers. However, talent and enthusiasm don't always amount to wisdom. There are some cuss words and some classic lines like: "When you give your rights away there's no freedom left to die for" and "Just because you're book smart don't mean you're not a joke." It'll probably be my new favorite disc in a month.

Mute/City Slang

Schneider TM

MARTIN HOLLS Zoomer

The first sound on Zoomer is an acoustic guitar. This, however, becomes about as deceiving as a giraffe in sunglasses trying to get into an elephants-only club. This CD is electronic! The eight tracks on this release from German musician Schneider TM are experiments in minimalist electronic beats and random sounds. However, that's the main problem with the CD; it's too random. The beats fly all over the place, and the CD becomes disorienting and almost painful to listen to. It's like Kid A without the cohesiveness and (relative) simplicity. While the idea is interesting, the CD is just not quite developed yet. However, it will be interesting to see what Schneider TM does next.

Dripping Sun

The Scoffed

KEVLART Forgetting Regressing

Sometimes when reviewing a band, one can like the sound that the band constructs, but at the same time feel that the group needs more time to compose their sound. The Scoffed are a fine example of this. First off, their disc reeks of lo-fi recording quality. A lot of people will say that poor studio sound gives a group a raw edge, but this absolutely does not work for The Scoffed. The lack of proper production just weakens the band's attempt to write epic stoner rock somewhere between Black Sabbath and Kyuss. On some songs they write solidly, but others drag on way too long without reaching any kind of climax. The Scoffed need to work on their song structures as well as their vocalist's singing ability, which can sound like Jello Biafra gargling saltwater. This could work for other bands, but with The Scoffed it just falls flat.

Bonfire Records

Steep Canyon Rangers

WALTER Mr. Taylor's New Home

This group will please old-timers with Bill Monroe and Ralph Stanley records stacked high on the record changer, as well as newly christened baby bluegrass fans downloading like mad in the dorm room. Fiddles saw, harmonies are high mountain, banjos are clawed, mandolins sing—if bluegrass is required search out the Steep Canyon Rangers or, just as good, the Hackensaw Boys.

Mute Records

Tarwater

MARTIN HOLLS Dwellers On The Threshold

Like an otherworldly Daft Punk, Tarwater's music is a general mess of electronic beats and foreign voices. It's actually very good. While "Metal Flakes" is indeed very Daft Punky (but with violins!), songs such as the melodic "Be Late" wouldn't seem out of place on a more recent Moby CD. Many of the songs here even rise to the level of almost sounding anthemic, in a very, very odd electronic way. This is probably the best obscure disco CD for late night French clubs released since the last Kraftwerk album.

Texas Music Group

Chip Taylor & Carrie Rodriguez

WALTER Let's Leave This Town

Let's Leave This Town is impossibly gorgeous, as lovely an album as anyone could ever wish to hear. Light swing permeates the disc and the old voice of Taylor blends perfectly with that of young Rodriguez. A tight backing band comprised of names nearly as famous as Taylor, at least to the middle-aged, provides the swing. I know, swing is out of fashion. This is Texas swing, something that was only fashionable years and years ago. Descriptive adjectives fail miserably. The only way to experience the marvel is to listen. Downloads are available at <http://www.antonces.com>.

Red House

Various Artists

Going Driftless: An Artist's Tribute to Greg Brown

-WALTER

This, at first, appears like the wrong venue for writing about an all-female cast of singer-songwriters paying tribute to Greg Brown. All the usual suspects are present with a few surprises. Lucinda Williams kicks things off in her new role as a commercial success. Ani DiFranco follows in the midst of decreasing popularity. Then a somewhat unexpected artist appears. Where has Iris Dement been? Her performance of "The Train Carrying Home" is a tribute song on a tribute album and without a doubt one highlight already, simply because of the joy hearing her voice brings. The next surprise is Ferron. Outside womyn's music circles Ferron is virtually unknown. I'd best not express my thoughts on the reasons for gravel in her voice, but her performance is also admirable. Gazing at what's left I fear for me the best has passed. Victoria Williams, Shawn Colvin and Mary Chapin Carpenter have large audiences and they can keep them. Brown's three daughters contribute a version of "Ella Mae," a great and unexpected version of a tribute to their grandmother, and then Gillian Welch appears. Not to play favorites or anything, but Welch nearly matches Dement's performance. After Lucy Kaplansky the comfortable cruise home is interrupted only by Williams' odd jug-band take. Not to slight the three women following Williams, but space is limited. I'm sure this album is a hit with KRCL programmers already, and their listeners are the most discerning music consumers in town. Here's hoping they, and others like them, make *Going Driftless* a commercial success.

Go Kart Records

Various Artists

-NATE MARTIN

Your Scene Sucks

Your scene sucks, and the bands on this album aren't afraid to tell you about it. This may be so, but this whole album pretty much sucks and I'm not afraid to tell you that, either. Most of the tracks on this comp are hardcore generic. Silly stuff, really. It's funny to listen to these bands that consider themselves just so goddamned profound while they reiterate what has been said a million different times by a million different bands. I also get a giggle out of the pathetically forced poetic devices in the lyrics that come through the speakers as a constant drone of guttural, unintelligible screams. I can't really tell you which songs are the worst, just because there are so goddamned many. There are a couple good tracks, though. Sick of It All comes out strong, as fucking always, Tear It Up gets a thumbs up for their inverted crucifixes in the liner notes, and despite their apparent musical ineptitude, it seems that Ensign actually has something tangible to say.

Star Time

The Walkmen

-WALTER

Everyone Who Pretended to Like Me Is Gone

Waves of dark, shimmering guitar riffs cascade over you as The Walkmen conjure up ghosts of the Velvet Underground on "They're Winning," the introduction to the band's debut, *Everyone Who Pretended to Like Me Is Gone* - I'm not hearing it. Yeah, and I never bought the Jonathan Fire Eater hype either. As the Walkmen in the cleverly titled tune "Revenge Wears No Wristwatch," - "I've heard it all before." Pick promotional copies of *Everyone Who Pretended to Like Me Is Gone* up at any shop catering to local "music" critics in search of salary augmentation. They'll dump the disc from their "collection" within days of writing a glowing review.

Break Away

Western Waste

-CARLY FULLMER

Break Away

I haven't seen Western Waste live, but if their live energy is anywhere near their recorded energy, Red Bull may have found themselves some new candidates for sponsorship. Alec Sarwas' vocals are a non-stop competitor in the punk rawk Olympics, and the rest of the band definitely carries their weight to keep the tempo up and the intensity at its maximum. If you like the Suicide Machines, check out Western Waste's less political, more introspective approach to fast paced, pit-worthy punk. The best tracks are "My Shadow" and "Break Away."

Sci Fidelity

Yonder Mountain String Band

-WALTER

Mountain Tracks, Vol. 2

Phil Lesh and his friends flopped with *There and Back Again*. Yonder Mountain String Band's second live recording is just as yawn inducing. The band believes they are somehow reinventing bluegrass. Not hardly. "Two Hits and the Joint Turned Brown," written by the late and esteemed John Hartford sums things up. I missed that song, the album's third because I nodded off in the middle of the eleven minute plus "Dawn's Early Light." Yawn.

Kung Fu Records

Various Artists

-CARLY FULLMER

The Secret Weapons of Kung Fu - Video Sampler

The DVD craze has now struck the punk rock community, and I for one am very happy about that. Listed on Kung Fu's website for only \$7, this collection of 18 music videos (along with some extra stuff) is well worth the price. The Vandal's' videos take up a third of the space, understandably, but the other two thirds are Name, M16, and Useless I.D. The 18 tracks bring quite an impressive assortment of music videos including a couple of live videos from The Vandal's, a tour video of The Ataris' "Make it Last," and some animated cartoons of "My Girlfriend's Dead" and Ozma's "Korobeiniki." I didn't think the bonus material was all that special, but I guess it didn't need to be, since the rest of the DVD is.

Rockin' House Records

Loose

-THE JUNGIAN

Untamed 7"

Italian garage rock! Rotating vocalists with an untamed guitar style and a sinister organ to back them up. This music is as in your face as raw meat on a hook. The drum tempo sounds like a seventeen-year-old on speed. The vocals sound like a religious zealot that recently witnessed the martyr of his spiritual mentor. The guitars and ! bass sound like political ideologists with their wrists broken in retribution for their blasphemous convictions.† And the organ may just as well be the soundtrack to a movie documenting a serial killer. All the pain and angst of a voice stranded in the midst of a community that frowns upon individuality. Those circumstances sound familiar. Maybe that is the reason that I found Loose so appealing. Cheers to Italy.

Microcosm

Organic

-AARON ANDERSON

Self-titled 7"

Hidden beneath the pornography parade of Las Vegas, the music of Organic strikes a profound chord. This band is a rebellious voice exposing the desperation of a life riddled with bad luck and heartache in a town built upon the favors of fortune. I knew from the moment that I saw a pair of beat up Chuck Taylor's on the record cover that I was in for a pleasant surprise. I wasn't wrong. Their music is simple and catchy, and charged with a sincerity that chews on your bones. Underground and unforgiving! I loved it!

DVD Review

7" Reviews

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Daily Calendar

Submissions for the SLUG Calendar are due by the 1st of the month. Fax to 487-1359 or email dickheads@slugmag.com

Saturday, October 5

Valhere- *ABGs Provo*
Distillers- *Bricks*
Endless Struggle, Skint- *Burts*
Drums & Tuba- *Dead Goat*
Incubus, Hometown Hero- *E Ctr*
Rib Fest- *Gallivan Ctr*
2&Half White Guys- *Harvest Moon Fest Ogden*
Vaddict, Inedable, Dubbed, Some Peoples Kids- *Junction*
Brazilia, The Quails nothing:ever, Quails- *Kilby*
One Cent Stamp- *Muse Provo*
Jyemo & Extended Family- *Plan B Park City*
Carlo, Badapple, Bent- *Todds*
Occidus, Sig-9, Headtrip- *Uprok*
Magstastic- *Urban Lounge*
The Ensemble, the Problems- *USF Feast Tent, Cedar City*
Gomez, Jason Mraz- *XScape*
Dirty Birds, Stem- *Zephyr*

Sunday, October 6

Highball Train- *Burts*
Of Montreal, Nsps, Alpha Brown- *Kilby*
DJ Merry- *Monks*
Young Atheists Discussion- *Sprague Library (3pm)*
Fire Ants, Cock Pit- *Todds*
Madison- *Zephyr*

Monday, October 7

DJ Curtis Strange- *Burts*
Lady Bianca- *Dead Goat*
Southern Culture on the Skids, 45s- *Liquid Joes*
Autopilot Off- *XScape*

Tuesday, October 8

+/-, Love Life- *Kilby*
Cary Judd- *Muse Provo*
The Preacher & the Parasites- *Todds*
Post Up- *Urban Lounge*
Suek- *Zephyr*

Wednesday, October 9

Bop Kings, Ridge Runners- *Burts*
Alley Cats- *Dead Goat*
Audio Drop, Butthawks, Plan B, We Three Kings- *Junction*
Willis Glow Trio- *Monks*
Cary Judd- *Muse Provo*
Super So Far- *Zephyr*

Thursday, October 10

Mandy Patinkin- *Abravanel Hall*
Maladjusted- *Burts*
Whiplash- *Dead Goat*
Day 2, White Room Experience, Harris, Age of the Giants- *Junction*
Red Rock Hot Club- *Monks*
Age of Giants, Harris, White Room, Day Two- *Junction*
Cave Catt Sammy- *Zephyr*

Friday, October 11

Pedestrians- *Barbary Coast*
Paul Jacobsen- *Borders XRoads*
Atreyu, Boy Sets Fire, Snapcase- *Bricks*
JEW, Washington Generals- *Burts*
Shaking Tree- *Ciceros Park City*
Backwash- *Dead Goat*
Crypto Biotic, Liquid Friction, Decadance, Loose Funk- *Junction*
Enon, Helio Sequence- *Kilby*
Klea Blackhurst- *Kingsbury Hall*
Starmy, Red Bennies- *Monks*
Gift Horse- *Skybox/Gateway*
Sherlock CD release- *Todds*
SLUG Localized: Black Dots, Never Never, LeForce- *Urban Lounge*
Social Suicide: local film w/local bands- *UT Film & Video Ctr*
Grooveberry Jam- *Zephyr*

Saturday, October 12

Pedestrians- *Barbary Coast*
Sparta, Cave In, Small Brown Bike- *Bricks*
Her Blacklist, Never Never- *Burts*
Swamp Boogie- *Dead Goat*
Walela- *Eccles Ctr*
Powerhouse, Betterhoretic, Corleones, Me & My Ego- *Junction*
Tool, Meshuggah- *McKay Ctr*
Numbs- *Suite 13, London*
Trojan Mulletts, Rodeo Boys- *Todds*
True Gift- *Urban Lounge*
Yohimbe Bros, Vernon Reid, DJ Logic- *Zephyr*

Sunday, October 13

Highball Train- *Burts*
De La Soul- *Harry Os*
Christopher Howley- *Monks*
Fakers- *Todds*
Acoustic Semi- *Zephyr*

Monday, October 14

DJ Curtis Strange- *Burts*
Terry Evans- *Dead Goat*
Green Peanuts, Maybe- *Junction*
Albert James & Aces- *Zephyr*

Tuesday, October 15

Ray Charles- *Abravanel Hall*
Swarm of Angels- *Suite 13, London*
Dork Stars- *Todds*
Matt Sharp, Greg Brown- *UofU*
Crimson Underground
Optimist Prime, Ictus- *Urban Lounge*
Division of Laura Lee, Erosion- *XScape*
Gaelic Storm- *Zephyr*

Wednesday, October 16

Burton Snowboard Party: Rahzel, Souls of Mischief, beat junkies, DJ Juggy- *Bricks*
Chronic Funk Disorder- *Burts*
Guitar Cat Prowlers- *Dead Goat*
Everclear- *Huntsman Ctr*
Sigma Six, Immune- *Junction*
Melt Banana, Smashy Smashy- *Kilby*

Art Garfunkel- Kingsbury Hall

Burton after party- *Lazy Moon*
Victory Gin, Ghostowne- *Liquid Joes*
New Found Glory, Further Seems Forever, Something Corporate, Finch- *McKay Ctr*
Spoon- *XScape*
Rana- *Zephyr*

Thursday, October 17

Torque, 7 Inch Slump- *Burts*
Nobody Knows- *Dead Goat*
Plan B, Kind of Like Spitting, Gift Anon- *Kilby*
2 + 1 Trio- *Monks*
The Strokes, Rooney- *Saltair*
Redd Tape- *Urban Lounge*
Young Dubliners- *Zephyr*

Friday, October 18

2&Half White Guys- *ABGs Provo*
ICBMs- *Burts*
Woolf-Bell Band- *Dead Goat*
Found- *E Ctr before hockey*
Pedestrians- *Gettys*
Contingency Plan, JR Fairshot, Going Nowhere Fast- *Junction*
Lee Ann Womack, Pinmonkey- *Kingsbury Hall*
Willis Glow Trio- *Monks*
Quiet Riot- *Ritz*
The Used- *Suite 13, London*
Starmy, Form of Rocket, Intl Playboys- *Urban Lounge*
Young Dubliners- *Zephyr*

Saturday, October 19

Rodeo Boys, Alchemy- *Burts*
Zion Tribe- *Dead Goat*
Creed, Sevendust, Cinder, 12 Stones- *Delta Ctr*
Found- *E Ctr before hockey*
Party of Helicopters, Hella, Form of Rocket- *Foundation Provo*
Pedestrians- *Gettys*
We Three Kings- *Junction*
Karate, Heavy, Gerald Music- *Kilby*
David Sedaris- *Kingsbury Hall*
Stretch Armstrong reunion, 2&Half White Guys, Instant Winner- *Suite 13 London*
Mors Symphilitica- *Sanctuary*
Endless Struggle- *Todds*
Raf Productions- *Urban Lounge*
Les Claypool Frog Brigade, MIRV- *XScape*
Drive By Truckers- *Zephyr*

Sunday, October 20

Highball Train- *Burts*
k.- *Kilby*
True Grit- *Monks*
Cruel & Unusual, Pissed On Arrival- *Todds*
Jack Johnson- *UofU*
CKY- *XScape*
FAB- *Zephyr*

Monday, October 21

DJ Curtis Strange- *Burts*
Greg Piccolo, Heavy Juice- *Dead Goat*
Choke- *Muse Provo*
Cruxshadows- *Sanctuary*
Jeff Hamilton Trio- *Sheraton*

Tuesday, October 22

Joanna Connor- *Beantiks*
Watsonville Patio, The Break- *Kilby*
Chubby Bunny, the Item, Hobble De Hoy- *Todds*
Drew Emmett, McCloskey Bros- *Zephyr*

Wednesday, October 23

Plan B- *Burts*
Closet Poets Slam- *Dead Goat*
Ballboy- *Liquid Joes*
Lionhead Records- *Zephyr*

Thursday, October 24

Flesh Peddler, Poly Plush Kats- *Burts*
Mr Flynn- *Dead Goat*
The Bangs, Crimson Sweet- *Kilby*
Jagermeister Tour: IRATE- *Lazy Moon*
Real Eyes- *Monks*
Starmy, Downers, Danny Vesper- *Urban Lounge*
The Damned, Tiger Army, Throw Rug- *XScape*
Lucero, Forever Goldrush- *Zephyr*

Friday, October 25

Dashboard Confessional, Hot Rod Circuit, Rhett Miller- *Bricks*
Sherlock- *Burts*
Brian Brushwood- *SLCC*
Mike Miller Band- *Dead Goat*
Critical Mass Bike Ride- *Gallivan*
Captain Kolbo- *Junction*
Mercy Mile, The Americas- *Kilby*
John Flanders- *Monks*
Cab Ride- *Paper Moon*
After the Fall, Truth Be Told- *Suite 13*
Larry Pattis- *UofU*
Hangmen, Thunderfist CD release- *Urban Lounge*
Jerry Cantrell- *XScape*
Edwin McCain- *Zephyr*

Saturday, October 26

Dashboard Confessional, Hot Rod Circuit, Rhett Miller- *Bricks*
Clots- *Dead Goat*
Enrique Iglesias- *Delta Center*
Bellamy Brothers- *E Center*
Pasty Whites, Ririe, Habits, Single File- *Junction*
Watsonville Patio- *Kilby*
Edgar Winter, Rick Derringer- *Saltair*
Devil's Night- *South Towne*
Pagan Dead- *Todds*
Heaven or Hell Costume Ball- *Urban Lounge*
Disco Dridders- *Zephyr*

Sunday, October 27

Hot Water Music, Thrice, Coheed & Cambria- *Bricks*
Highball Train- *Burts*
Eyes Adrift- *Liquid Joes*
Lion Dub Station- *Monks*
Reed Foel- *Mystic Hot Springs*
Watsonville Patio- *Todds*
Tom Tom Club- *Zephyr*

Monday, October 28

Voodoo Organist- *Burts*
Studebaker John & Hawks- *Dead Goat*
Tony Hawk, cKy- *E Ctr*
Pork Tornado- *Harry Os*
Flatline Syndicate, K1-2B- *Mo's*
John Vanderslice- *UofU*
Doug Martsch- *Xscape*
My Friend Moses- *Zephyr*

Tuesday, October 29

Studebaker John & Hawks- *Beatriks*
Caelum, Ed Gein, From the Ashes, YoFlaco- *Junction*
Mirah, Shemo, Chubby Bunny- *Kilby*
Watsonville Patio- *Muse Provo*
Capulets- *Todds*
Raf Productions- *Urban Lounge*

Wednesday, October 30

Saves the Day, Ash- *Bricks*
12 Mistakes- *Burts*
Rockin Rhinos- *Dead Goat*
Halloween Bash: Studebaker John, Skin-N-Bones- *Groovacious*, Cedar Cry PS, Mr. Trout, Inciter, Jarome Swanson- *Junction*
Movie Life, Brand New- *Kilby*
Badly Drawn Boy- *Xscape*

Thursday, October 31

Pagan Dead, Die Monster Die- *Burts*
Devil's Night- *City of Saints*
Lisa Marie & CoDependents- *Dead Goat*
Dregs, the Fictions, Warhawk, Endless Struggle- *Junction*
31 Knots- *Kilby*
Tiny's Party- *Monks*
Blind the Fold- *Suite 13, Lindon*
Code of Conduct, Fallen- *Todds*
Danny Godinez- *White Owl*, Logan Wolfs, Red Bennies, Birdsaw- *Urban Lounge*
Purdy Mouth WV, Quadrophonic- *Zephyr*

Friday, November 1

The Vandals, Tsunami Bomb- *Bricks*
Ghosttown- *Dead Goat*
Hoobastank, Greenwheel- *Xscape*

Saturday, November 2

Low, Pan American- *Kilby*
Keb Mo- *Kingsbury Hall*
Filter- *Saltair*
Rodeo Boys, Get Stakerized!- *Todds*

Sunday, November 3

Dirty Birds- *Todds*

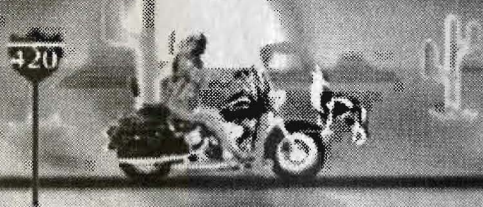
Monday, November 4

Sugarcult, Ataris, Rufio, Autopilot Off- *Xscape*

Tuesday, November 5

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Oct 16
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Oct 28
Oct 30
Oct 30

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Division Of Laura Lee

w/ TBA @ Xscape Basement

Spoon

w/ The Oranges Band @ Xscape Basement

Les Claypool

w/ The Flying Frog Brigade @ Xscape

CKY

w/ Leisure, All American Rejects @ Xscape Basement

My Life With The Thrill Kill Cult

w/ Voodoo, Cherry Blue (ex Lords of Acid) @ Xscape

The Damned & Tiger Army

w/ Throwrag @ Xscape

BUILT TO SPILL'S Doug Martsch

w/TBA @ Xscape

Badly Drawn Boy

w/ TBA @ Xscape

Saves The Day

w/ Ash, Kind of Like Spitting, Saturday Looks Good To Me @ Bricks

Hoobastank	Nov 1	Nov 4	The Ataris
No Use For A Name	Nov 7	Nov 11	Legendary Pink Dots
Glassjaw	Nov 12	Nov 15	The Movieline
'Secret Show'	Nov 24	Nov 27	TBA

Tix by phone at 1-877-548-3237, online at utahconcerts.com
or @ Gray Whale CD and the Heavy Metal Shop... Xscape and
Bricks are private clubs for members

KILBY COURT CALENDAR

October 2002



- | | | | |
|-----|--------------------|-----|----------------------------|
| 02- | CABOOSE GENERAL | 17- | PLAN B |
| | the TRADEMARK | | KIND OF LIKE SPITTING |
| 03- | GOLDEN BOY | | Gift Anon |
| | DEAR NORA | 19- | KARATE |
| | FAMILY OUTING | | Heavy |
| | Chubby Bunny | | Gerald Music |
| 04- | Jason Anderson (of | 20- | K. |
| | Wolf Colonel) | | (Karla from Ida) |
| | "TALENT SHOW" | 22- | WATSONVILLE PATIO |
| | the BLOW | | the Break (Doghouse Rcds.) |
| 05- | the QUAILS | 24- | the BANGS |
| | BRAZILIA | | CRIMSON SWEET |
| 06- | OF MONTREAL | 25- | MERCY MILE |
| | NSps | | the AMERICAS |
| | Alpha Brown | 28- | JOHN VANDERSLICE |
| 08- | +/- (plus/minus) | 29- | MIRAH |
| | LOVE LIFE | | SHEMO |
| 11- | ENON | 30- | MOVIE LIFE & BRAND NEW |
| | HELIO SEQUENCE | 31- | 31 KNOTS & Halloween... |
| 16- | MELT BANANA | | |
| | Smashy Smashy | | |

Footnote: With the exception of a few shows, KILBY COURT will be closing for the winter. Stay tuned for show updates & see you in March...

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